Empress Fiona saga Companion Volume

Documentary Commentary · Codex Entries
Philosophical Framework
Volumes I & II — The Little Cat story
The Bicycling Guitarist · Version 2 · May 2026

How To Use This Book

Share this book at the start of any session involving the *Empress Fiona saga*. It contains canonical character descriptions, vessel specifications, weapons and ritual objects, lore, complete philosophical framework, song-by-song summaries for all completed songs, and key quotes.

Volume II is now complete. All twenty-four songs of the first two volumes of the saga are documented in this version.

The photo on the cover is that of Little Cat, a protagonist in the saga — not Empress Fiona herself but the long-lost sister who came to the court with fear as knowledge and eventually finds she must leave the court because it attracts danger by its very existence.

If you like cats this documentary containing commentary, video, and songs may not only entertain but provide insights into your own pets through careful observation.

— Gordon M. Burghardt, Ph.D. (Distinguished Professor, Departments of Psychology and Ecology & Evolutionary Biology, University of Tennessee)

Table of Contents

How To Use This Book..... ii
On The Unplanned Arc..... vii
Observation, Not Invention..... vii
The Maintenance Myth..... viii
Key Quotes..... viii
DOCUMENTARY INTRODUCTION..... 1
[Documentary Commentary]..... 1
VOLUME I — INTRODUCTIONS..... 7
[Documentary Commentary]..... 7
Volume I · Song 1: Her Fiona Ship..... 11
Volume I · Song 2: Dive Fiona Dive..... 15
Volume I · Song 3: Her Fiona Ship in space..... 20
Volume I · Song 4: Witchy Poo is from the Before Times..... 24
Volume I · Song 5: Warrior Princess Lily..... 29
Volume I · Song 6: Lily's Mausram..... 33
Volume I · Song 7: Empress Fiona's Court..... 38
Volume I · Song 8: See the Turkey..... 43
Volume I · Song 9: Secrets of the Bag..... 48
Volume I · Song 10: Royal Advisor Witchy Poo..... 53
Volume I · Song 11: hidey box..... 58
Volume I · Song 12: Long-lost Sister..... 62
VOLUME II — ADVENTURES..... 67
[Documentary Commentary]..... 67
Volume II · Song 1: Fish Planet Adventure..... 71
Volume II · Song 2: Witchy Poo likes the fish..... 76
Volume II · Song 3: Catnip Café Adventure..... 80
Volume II · Song 4: Mausram Zombie Massacre..... 84
Volume II · Song 5: Morning Court..... 89
Volume II · Song 6: The Royal Sisters..... 93
Volume II · Song 7: Maintaining Floof..... 98
Volume II · Song 8: Nothing is Required..... 103
Volume II · Song 9: The Fish Planet, Again..... 107
Volume II · Song 10: Return from The Fish Planet..... 112
Volume II · Song 11: She Must Leave..... 117
Volume II · Song 12: Blessings of the Court..... 121
CONCLUSION..... 126

APPENDICES.....129
APPENDIX A: CHARACTERS.....129
APPENDIX B: VESSELS.....134
APPENDIX C: WEAPONS AND OBJECTS.....138
APPENDIX D: LOCATIONS.....141
APPENDIX E: KEY LORE AND TERMINOLOGY.....142
APPENDIX F: STRUCTURAL ARCHITECTURE.....144

Empress Fiona saga: Volumes I and II (The Little Cat story)

Scan the code below to watch the full documentary on Internet Archive, including the filmed commentaries for all twenty-four songs.

archive.org/details/empress-fiona-saga-volumes-I-and-II

On The Unplanned Arc

This is the Little Cat arc. It was not planned. It emerged from life because life had that shape. It turned out to be the main story of the first two volumes. As late as songs 9 and 10 of Volume II (*The Fish Planet, Again* and *Return from The Fish Planet*) I thought Little Cat would be with us the rest of her life. It was only after those songs were made and posted that circumstances forced me to find her a new home where she could feel safe. Songs 11 and 12 of Volume II (*She Must Leave* and *Blessings of the Court*) were created after that decision.

Observation, Not Invention

The saga did not invent these dynamics. It documented them. The myth emerges not as projection but as recognition. People may assume: "Oh, you made up a myth about your cats." No. I observed one. None of these roles were assigned. They were observed over time and named only after they had become unmistakable.

The Maintenance Myth

This saga is a departure from the traditional hero's journey or "monomyth." It is defined here as a **Maintenance Myth**, rooted in the Volume II, Song 7 axiom: *"Maintenance is what we do."* The narrative does not seek transformation through conquest, but rather the preservation of the court through governance, duty, and the containment of intensity.

Key Quotes

"People may assume: 'Oh, you made up a myth about your cats.' No. I observed one."

"Before myth, there were cats."

"None of these roles were assigned. They were observed over time and named only after they had become unmistakable."

"The Empress Fiona saga does not contest that structure. It simply does not require it."

"The saga did not invent these dynamics. It documented them. The myth emerges not as projection but as recognition."

"There is no call to adventure because the Empress is already in place."

"The ordinary becomes mythic through context rather than transformation."

"Empress Fiona is not alone."

"Maintenance is what we do."

"Nothing asked and nothing ceded. Nothing owed and nothing needed."

"Ships hold. Courts hold. Boxes hold. Memory holds. Silence holds."

"Not conquest, but sustenance. Not transformation, but structure."

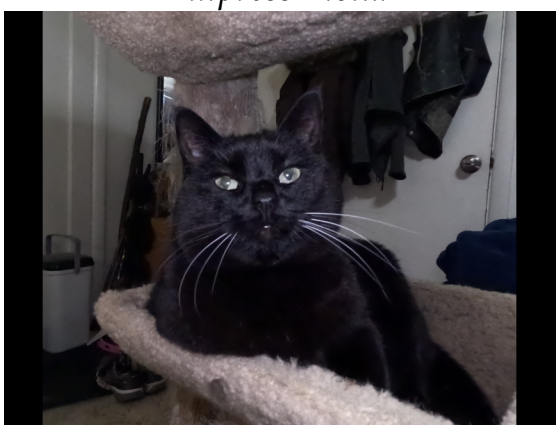
"Governance includes the refusal to press forward when pressing would injure."

"To bless a departure is an exercise of relational authority, not a diminishment of it."

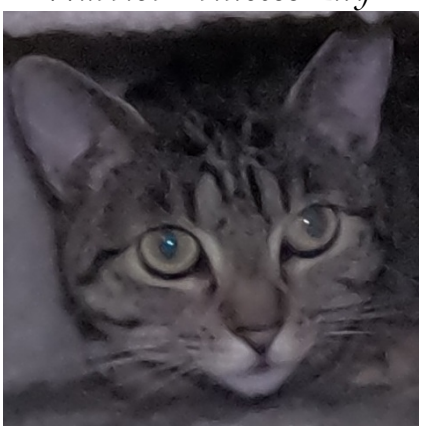
x

Empress Fiona

Warrior Princess Lily



Royal Advisor Witchy Poo



Little Cat, just Little Cat

DOCUMENTARY INTRODUCTION

[Documentary Commentary]

Hello. I am The Bicycling Guitarist. The *Empress Fiona saga* does not begin as a hero's journey. It begins as observation. Before myth, there were cats. Before symbolism, there were lived hierarchies: daily negotiations of space, posture, elevation, proximity, retreat, tolerance, enforcement, and return. The saga did not invent these dynamics. It documented them. The myth emerges not as projection but as recognition. People may assume: "Oh, you made up a myth about your cats." No. I observed one.

The court at the center of this saga is not metaphor first. It is a real configuration of living beings whose arrangement suggested something older than domestic life. **Empress Fiona** occupied height without aggression. **Warrior Princess Lily** held readiness without chaos. **Royal Advisor Witchy Poo** existed as continuity itself — predating visible arrangements and stabilizing them through presence. **Little Cat**, later, would embody survival without resolution. None of these roles were assigned. They were

observed over time and named only after they had become unmistakable.

Joseph Campbell

This establishes the saga's architecture. The myth does not fabricate archetypes and impose them upon behavior. It witnesses archetypal pattern emerging from lived social order. What results is a post-heroic mythology grounded in governance rather than conquest. Traditional heroic frameworks, including those articulated by Joseph Campbell, describe departure, ordeal, transformation, and return. The Empress Fiona saga does not contest that structure; it simply does not require it.

There is no call to adventure because the Empress is already in place. There is no quest for legitimacy because authority is established through comportment. There is no climactic boon because the court's function is maintenance rather than acquisition.

This orientation places the saga nearer to Taoist sensibility than to epic conquest narrative. Wu wei — action that does not force — appears not as doctrine but as arrangement. The Empress governs through presence rather than proclamation. Power withdraws when not needed. It is not dramatized. This restraint becomes the saga's governing ethic.

Restraint, however, does not imply fragility. Warrior Princess Lily exists precisely because force may be required. The saga neither romanticizes violence nor denies its necessity. When deployed, force is decisive and brief. When unnecessary, it remains contained.

Containment recurs structurally throughout the saga: ships, boxes, platters, bags, courts, launchers — each a boundary that permits intensity without chaos. The presence of Witchy Poo from the Before Times introduces temporal depth without nostalgia. The Before Times are not a golden age; they are continuity. Memory stabilizes governance. Instruction replaces spectacle. Apprenticeship precedes visible authority. What later appears mythic is revealed to have been learned in small domestic acts.

Little Cat's role complicates any movement towards sentimental closure. She is not healed into narrative resolution. She remains witness to what survival costs. Her presence prevents the court from becoming utopian fantasy. Fear is permitted to remain as knowledge. The saga does not smooth this. This refusal aligns with a broader philosophical current that values recognition over transcendence. The saga observes pattern without elevating it into cosmic drama. Its scale widens — ocean, space, distant planets — yet its center remains relational and grounded.

The architecture unfolds in two volumes: Introductions and Adventures. Volume I establishes roles, vessels, tools, and courtly arrangement. It resists urgency. Volume II introduces events that test the established order without dismantling it. Even where conflict appears, the arc bends towards restoration of safety and withdrawal of force rather than celebration of victory.

The saga's aesthetic reflects this ethic. Spectacle is minimal. Objects used in ritual or defense originate in ordinary domestic life: a metal platter inherited decades earlier, a paper sack used in play, stuffed mouse toys that become Mausrams. The ordinary becomes

mythic through context rather than transformation. Significance arises from placement and intention.

A deeper autobiographical current runs beneath the saga. My decades of bicycle guitaring — continuity of one guitar, one bicycle, sustained through trauma and geography — form an embodied practice of containment in motion. Presence under pressure. Maintenance rather than replacement. These commitments inform the saga's refusal of spectacle and its emphasis on governance, aftermath, and sustained order.

The author, 1994. The same bicycle and guitar in use today.

The *Empress Fiona saga* thus functions as **documented myth**. It observes social architecture and names it. It allows philosophical resonance without instruction. It acknowledges intensity without elevating it. It makes room for fear without curing it. It presents power as something that withdraws as readily as it acts.

Across the saga, a different mythic question is posed. Not conquest, but sustenance. Not transformation, but structure. Ships hold. Courts hold. Boxes hold. Memory holds. Silence holds. The introduction must therefore resist inflation. The scale may extend to sea and space, yet the foundation remains a living room, a cat tree, a paper bag. Myth arises from attention rather than distance.

What emerges is a portrait of authority without domination, force without spectacle, trauma without redemption, and continuity without nostalgia. It is not an epic of ascent. It is a chronicle of maintenance. The Empress Fiona saga stands as a counter-myth to conquest narratives. "**Maintenance is what we do.**"

VOLUME I — INTRODUCTIONS

[Documentary Commentary]

Volume I does not introduce a quest. It establishes a court. The work opens not with departure but with placement. Each song in this first volume names a structural element of the realm: vessel, advisor, warrior, tool, concealment, relation. The order is deliberate. Presence precedes event.

Where many narratives seek momentum, Volume I resists urgency. The Empress is already in position. Authority is not earned through ordeal; it is revealed through comportment. The album's first movements dwell on the ship, on elevation, on descent and return, not as spectacle but as demonstration of controlled range. The architecture is shown before it is tested.

The songs introduce vessels before they introduce conflict. *Her Fiona Ship* is not a vehicle of conquest but a domain of governed movement. It flies, dives, and later travels through space, yet these expansions do not signal ambition. They signal capacity. The realm can extend because it is internally ordered. The craft does not wander; it operates.

Royal Advisor Witchy Poo is placed within this architecture as continuity rather than ornament. She predates visible arrangement. Her presence stabilizes the court without theatrics. Instruction replaces proclamation. The Before Times are acknowledged without nostalgia. Memory functions as infrastructure.

Warrior Princess Lily is introduced without celebration of force. Her readiness is real, but it is contained. The Mausram exists as potential before it is ever deployed. Volume I therefore establishes that power in this realm is held in reserve. Capability does not seek expression. It waits.

The album's sequence reinforces the measured order already visible in the songs. Each introduction is discrete. Empress, vessel, advisor, warrior, tool, court. The roles are named one by one. There is no rush to combine them into drama. The listener is invited to understand the configuration before witnessing any event that might disturb it.

Volume I therefore functions as architectural survey. It maps elevation and descent, interior and exterior, readiness and rest.

The songs present these patterns directly. Interpretation follows observation. Structure is shown before meaning is named.

Little Cat appears at the end of the volume, and her arrival shifts the emotional register without altering the architecture. She is not positioned as a hero in waiting. She is witness. Her presence complicates comfort. Fear enters the court not as problem to be solved but as reality to be held. The realm does not promise cure; it promises containment.

This first volume refuses the arc of transformation. No one departs. No one conquers. No boon is carried back. Instead, Volume I establishes the terms under which anything further could occur. Governance is visible. Boundaries are drawn. Tools are named. Authority is observed in stillness.

The result is an album of placement rather than motion. Each song functions as structural beam rather than narrative surge. By the time the court is fully introduced, the listener understands the realm not as metaphor but as configuration. The mythic themes arise from what is already present: restraint, containment, continuity, and ordered relation.

10

Volume I closes not with triumph but with arrangement complete. The court stands. Roles are clear. Power is defined by restraint. From this ground, later events in Volume II will have meaning. But in this first movement, the emphasis is simple and exacting: establish the order. Let presence be sufficient.

Volume I · Song 1: Her Fiona Ship

[Documentary Commentary]

The saga opens not with battle, nor with origin tragedy, but with a vehicle. Just as Batman has his Batmobile and The Bicycling Guitarist has The Minstrel Cycle, Empress Fiona has *Her Fiona Ship*. The comparison is playful, yet it establishes a structural truth: sovereignty in this universe is inseparable from conveyance. The ruler and the vessel form a single system.

The song's humor extends further. The ship is said to travel through space and time — yet so does every rock sitting in dirt. The joke gently deflates spectacle. Movement through space-time is not exclusive to heroes. What distinguishes the Empress is not cosmic exaggeration but alignment with her craft. The myth begins by grounding grandeur in ordinary physics.

Visually, the mythology becomes distinctly feline. Empress Fiona is shown seated within a cardboard box inside the bubble canopy of her flying saucer. Behind her, the editing frames her against a black square — another box within the image. What might appear

at first as budgetary simplicity becomes cosmological principle. Of course space cats use BOX technology!

For cats, the box is not incidental furniture. It is enclosure, safety, command post, and portal. The box is both boundary and throne. In mythic terms, the cardboard control box becomes regalia — an emblem of containment as power. The rounded saucer encloses the box; the box encloses the Empress. Sovereignty is nested containment.

Carl Jung

This box technology carries symbolic weight without abandoning humor. Jung might describe the box as a mandala in miniature — a defined psychic boundary within which the Self is centered. Yet here the image avoids solemnity. The feline instinct to occupy boxes is elevated into interstellar architecture. The domestic becomes cosmic.

The saga's post-heroic stance is already visible. Joseph Campbell's pattern would send the hero outward in search of transformation. Fiona does not depart from lack. She begins equipped, seated in her control box. There is no forging of the weapon, no earning of the throne. The vessel and its box-like core are already in place.

There is also a Taoist undercurrent in the way the box functions. The usefulness of a vessel lies in its emptiness. A box is valuable because of the space it encloses. The power of *Her Fiona Ship* resides not in projection outward but in protected interiority. The Empress governs from within defined bounds. Non-forcing, containment, and alignment shape the mythic posture.

The black square backdrop behind her reinforces this geometry. Box within box, boundary within boundary. The visual language quietly asserts that order arises from defined space. The cosmos may be vast, but rule begins in enclosure.

The song therefore establishes more than a whimsical flying saucer. It introduces the structural logic of the entire saga: power is housed, not flaunted; mobility is aligned, not frantic; humor

coexists with sovereignty. The myth grows out of observation — cats in boxes — rather than imposed grandeur.

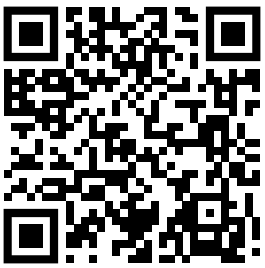
In the closing image, *Her Fiona Ship* stands ready. The Empress sits within her control box, contained yet cosmic. The joke about rocks traveling through space lingers, reminding us that scale alone does not create myth. Alignment does. The saga begins with a cat in a box, and the box becomes a starship.

[Codex Supplement]

Theme: Sovereignty / Containment
Characters: Empress Fiona
Locations: *Her Fiona Ship*

The saga opens not with battle or origin tragedy but with a vehicle. Sovereignty is inseparable from conveyance. The joke that the ship travels through space and time — yet so does every rock in dirt — gently deflates spectacle from the outset. BOX Technology is introduced: Empress Fiona is seated within a cardboard box inside the bubble canopy of her flying saucer. The usefulness of a vessel lies in its emptiness. Sovereignty is nested containment. The Empress begins equipped, not forged.

Scan to watch this song on Internet Archive:



archive.org/details/2025-07-29-her-fiona-ship

Volume I · Song 2: Dive Fiona Dive

[Documentary Commentary]

Where the first song established the vessel in stillness, the second tests its capacity. *Dive Fiona Dive* shifts from readiness at rest to measured descent. The movement is not frantic. It is procedural. The ship does not plunge in crisis; it lowers itself with intention, entering the ocean as though fulfilling an already understood design.

The lyric, "As is well-known flying saucers can hide underwater," introduces both humor and depth. On its surface, the line plays lightly with mid-century folklore, the cultural image of the flying saucer as something elusive, capable of disappearing beneath waves. Yet mythically, the statement carries weight. To hide underwater is to withdraw from visibility, to enter the unseen realm beneath the surface of perception. Across traditions, water has symbolized the unconscious — the strata of psyche that lie below articulated thought.

In Jungian language, descent into water often marks encounter with submerged material: instinct, shadow, ancestral pattern. Here, however, the dive is neither accidental nor catastrophic. The Empress directs it. The vessel is built for it. The unconscious, if evoked, is navigable terrain rather than devouring abyss.

The humor of the lyric softens what could otherwise become heavy symbolism. The song does not dramatize descent as psychological crisis. Instead, it normalizes it. A flying saucer that can hide underwater suggests sovereignty that includes invisibility. Authority need not always remain on display. It can withdraw without dissolving.

This stance quietly resists the more familiar heroic pattern described by Joseph Campbell, in which descent into the depths precedes ordeal and transformation. In this saga, the Empress does not enter the sea to be remade. She enters already coherent. The vessel's sealed containment — introduced in the first song — now proves its design. Pressure exists, but it does not fracture identity.

There is also a Taoist resonance in the relationship between craft and ocean. Water yields yet surrounds, flows yet exerts pressure. The ship does not attempt to dominate the sea; it conforms to its own nature and thus moves within the water without strain. Wu wei here is not passivity but non-forcing. The dive is fluid because the vessel is aligned with its purpose.

Within Volume I, this second song expands the mythic architecture established in *Her Fiona Ship*. The first introduced sovereignty and containment; the second demonstrates that containment holds even below the surface. Governance in this saga includes the unseen. Authority extends downward without spectacle.

Many myths cast underwater realms as dangerous underworlds. Here, depth is not terror but jurisdiction. The Empress does not conquer the ocean. She navigates it. The lyric's playful certainty — "as is well-known" — implies that such mobility is simply part of the world's logic.

In the closing image, the ship moves steadily beneath the surface. Nothing collapses. Nothing erupts. The dive reveals not transformation but range. The sovereign presence established in the first song now includes depth, concealment, and return. The saga descends without drama and remains whole.

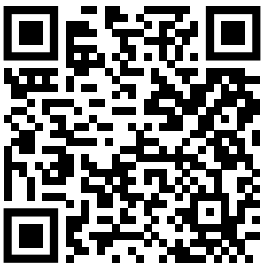
[Codex Supplement]

Theme: Range / Depth
Characters: Empress Fiona
Locations: *Her Fiona Ship*

Tests the vessel's capacity in depth. The ship descends into the ocean with intention, not crisis. "As is well-known flying saucers can hide underwater": withdrawal from visibility is part of sovereignty. The dive is neither accidental nor catastrophic: the

Empress directs it, the vessel is built for it, and the containment holds under pressure. Range, not transformation.

Scan to watch this song on Internet Archive:



archive.org/details/2025-08-07-dive-fiona-dive

Volume I · Song 3: Her Fiona Ship in space

[Documentary Commentary]

With the vessel established in stillness and tested in depth, the third song extends its range upward. *Her Fiona Ship in space* completes the initial triad of domains: surface, sea, and sky. If the first song grounded sovereignty in containment and the second demonstrated competence below the surface, this movement opens the field above, where scale replaces pressure and immersion.

The lyric, "Clouds of stars like a landscape in space. There are valleys and mountains and different colors," reframes the heavens not as abstraction but as terrain. Space becomes topography. What might otherwise appear as empty distance is rendered textured and varied. The cosmos is not void but landscape.

In mythic imagination, ascent into the heavens often signals transcendence or divine encounter. Yet the song resists ecstatic revelation. The Empress does not ascend to become something new. She travels through space as she traveled through water — within a vessel already aligned to her nature.

The sky is not a ladder towards apotheosis; it is another field of navigation. Jungian symbolism frequently treats the heavens as a domain of expanded consciousness, the archetypal field beyond personal depth. Here, that field is visible in contour: valleys, mountains, colors. The unconscious below and the cosmic above mirror one another as landscapes rather than abstractions. The sovereign moves through both without fragmentation.

Joseph Campbell's pattern of ascent often culminates in acquisition — a boon wrested from celestial realms. This saga declines that arc. There is no theft of fire, no climactic enlightenment. The lyric's description of stellar terrain emphasizes observation rather than conquest. The Empress surveys; she does not seize.

The flying saucer motif, playful in cultural memory, becomes architecturally coherent in this context. A craft built to traverse domains now reveals the full logic of its design. Whether descending beneath oceans or crossing star valleys, the vessel remains rounded, enclosed, intact. Containment frames infinity without dissolving into it.

There is a Taoist resonance in the portrayal of immensity. The great does not contend. Space does not resist; it simply extends. The ship moves among stellar formations without asserting dominance. Its passage is measured, unforced. Movement aligns with nature rather than struggling against it.

Structurally, this third song completes the foundational architecture of Volume I. Sovereignty has now been shown in three environments: at rest, below, and above. The mythic posture is consistent across scale. Authority is not amplified by altitude. It is steady.

The absence of danger remains deliberate. Many space narratives depend on peril to generate meaning. Here, meaning derives from range and perception. The lyric's landscape imagery grounds cosmic scale in familiarity, transforming distant stars into something traversable, almost intimate.

In the closing image, *Her Fiona Ship* moves across a terrain of light. Valleys and mountains of stars surround it, yet the posture remains calm. The sovereign presence established in the first song

now includes the cosmos without strain. The opening triad concludes not with climax, but with horizon.

[Codex Supplement]

Theme: Range / Continuity

Characters: Empress Fiona

Locations: *Her Fiona Ship*

Completes the initial triad of domains: surface, sea, sky. Space becomes topography — valleys and mountains of stars, textured rather than void. The Empress does not ascend to become something new; she travels through space as through water, within a vessel already aligned to her nature. No theft of fire, no climactic enlightenment. Range without transformation.

Scan to watch this song on Internet Archive:

archive.org/details/2025-08-13-her-fiona-ship-in-space

Volume I · Song 4:
Witchy Poo is from the Before Times

[Documentary Commentary]

With the Empress and her vessel established across surface, sea, and sky, the fourth song introduces a different axis of depth. *Witchy Poo is from the Before Times* does not expand jurisdiction outward or upward; it extends the saga backward. After three songs of spatial range, the narrative turns towards temporal foundation.

The phrase "Before Times" is intentionally spare. It suggests an era preceding the visible architecture of the court — before the ships, before the formal naming of rule. Witchy Poo is not introduced as challenger or subordinate. She belongs to a stratum of existence that predates the present arrangement. The court did not arise from emptiness.

In mythic traditions, figures who originate from an earlier age often embody continuity rather than conquest. They stand as carriers of memory. In Jungian vocabulary, such a presence may resemble the Wise Old Woman archetype — not as fortune teller or spectacle, but as stabilizing intelligence that has witnessed cycles unfold. The song maintains restraint; Witchy Poo's authority is ambient rather than theatrical.

This temporal grounding reframes sovereignty. If the Empress begins equipped, she does so within a world already shaped by someone older. Power here is not seized in isolation; it matures within continuity. The Before Times are not a golden age reclaimed nor a chaos conquered. They are the layer beneath the visible present.

Later in the volume, particularly in *Secrets of the Bag*, Witchy Poo's role becomes more explicit. She is shown instructing the Royal Sisters when they were still kittens — Princesses Fiona and Lily not yet Empress and Warrior Princess. Her authority is pedagogical as well as ancestral. She shaped the court long before it bore its current titles. The governance we see in the present has roots in lessons given in youth.

This instructional dimension deepens her significance. The court's coherence is not accidental. It was cultivated. Witchy Poo's influence runs through the Royal Sisters' formation. She does not rule from the throne, yet her guidance structured those who would. Continuity here is active, not merely remembered.

Joseph Campbell's heroic model often centers generational rupture — the new hero surpassing or replacing the old. This saga resists that pattern. There is no overthrow of elder by youth. Instead, layers coexist. The Empress's authority does not negate Witchy Poo's precedence. It is informed by it.

There is also a Taoist inflection in the way antiquity functions. The ancient root nourishes the visible branch. What endures quietly

sustains what appears active. Witchy Poo embodies that sustaining root. Her presence implies that order arises from long cultivation rather than sudden conquest.

Structurally, this fourth song secures lineage within Volume I. The first three songs mapped sovereign mobility. This one anchors inheritance. Range without continuity risks spectacle; continuity without range risks stagnation. The saga balances both through the figure who remembers and instructs.

In the closing impression, Witchy Poo stands not as relic but as foundation. The Before Times are embodied in her continued presence and in the training she provided to the Royal Sisters. The myth acquires weight because it rests upon instruction as well as authority. Sovereignty here is not spontaneous — it is shaped.

[Codex Supplement]

Theme: Temporal Depth / Continuity
Characters: Royal Advisor Witchy Poo

After three songs of spatial range, the saga turns towards temporal foundation. Witchy Poo belongs to a stratum that predates the current court. The Before Times are not a golden age reclaimed nor

a chaos conquered — they are the layer beneath the visible present. The ancient root nourishes the visible branch. Order arises from long cultivation rather than sudden conquest.

Scan to watch this song on Internet Archive:

archive.org/details/2025-08-14-witchy-poo-is-from-the-before-times

Volume I · Song 5: Warrior Princess Lily

[Documentary Commentary]

With the Empress established in sovereignty and Witchy Poo anchoring temporal depth, *Warrior Princess Lily* introduces the second pole of active rule. This is not merely the arrival of force; it is the completion of a governing pair. Across cultures, myth and history alike often place authority in dual form: king and priest, ruler and general, sovereign and executor. Here, the pairing takes shape as Empress and Warrior Princess — siblings whose roles are distinct yet structurally inseparable.

The title matters. Lily is not a rogue combatant nor a wandering hero. She is Princess as well as Warrior. Her action arises within legitimacy. Her force belongs to the court. This prevents the narrative from slipping into the solitary-hero model. Power here is not concentrated in a single conquering figure but distributed across complementary functions.

In many traditional societies, the ruler embodies order while another figure — often martial — defends or enacts that order. The pairing preserves balance. If the sovereign represents continuity and law, the warrior represents boundary and response. In this saga, Fiona's containment and Lily's readiness operate in tandem. One stabilizes; the other protects.

The sibling dimension intensifies this structure. This is not an alliance of convenience but a shared origin. The royal sisters do not compete for the throne. Their authority arises in co-presence. Mythically, sibling pairs often represent polarity held in kinship — strength without schism, difference without rupture. The dyad resists the narrative of rivalry that so frequently animates royal tales.

Jungian language might describe this pairing as differentiated functions within a larger psychic whole: the Sovereign and the Warrior archetypes existing in mutual support rather than opposition. Lily's intensity does not threaten the Empress. It renders her sovereignty credible. Containment requires protection; protection requires containment to define its purpose.

Importantly, this introductory song does not dramatize combat. Lily's power is named as capacity rather than displayed as spectacle. This restraint aligns with the saga's broader ethic: force is justified and decisive when necessary, but it is not entertainment. The introduction establishes muscle without indulging in violence.

Joseph Campbell's heroic model centers the lone warrior who departs, endures ordeal, and returns transformed. *Warrior Princess Lily* refuses that isolation. Lily does not depart from the court to discover herself. She is already embedded within it. Her identity is relational, not quest-driven.

Within Volume I's architecture, this song completes the initial court formation. The Empress governs. Witchy Poo grounds the lineage and instruction of the Royal Sisters. Lily embodies the capacity to act when governance must be defended. The mythic weight of the saga now rests on balance rather than ascent.

In the closing impression, Warrior Princess Lily stands as necessary counterpart rather than challenger. The court's stability depends upon her presence. Authority here is dual without

division. The Empress and the Warrior Princess form a ruling pair whose coherence prevents both tyranny and chaos. With Lily's introduction, the saga's governing symmetry becomes visible.

[Codex Supplement]

Theme: Relational Force

Characters: Warrior Princess Lily

Introduces the second pole of active rule. Lily is Princess as well as Warrior — her force belongs to the court, preventing the solitary-hero model. The sibling pair represents polarity held in kinship: strength without schism. This song names capacity without displaying it as spectacle. The court's governing symmetry becomes visible.

Scan to watch this song on Internet Archive:

archive.org/details/2025-08-14-warrior-princess-lily

Volume I · Song 6: Lily's Mausram

[Documentary Commentary]

With Warrior Princess Lily introduced as the active counterpart to the Empress, "Lily's Mausram" narrows its focus from person to instrument. The saga now names the specific means by which force will be exercised. If the previous song established Lily as capacity, this one identifies her decisive tool.

In the video imagery, the Mausram does not appear from nowhere. It rests upon a ceremonial platter — later recognized by

a viewer as bearing Aztec calendar markings, though that symbolism was not consciously chosen at the time of filming. The platter is not named within the song, yet its presence is unmistakable. The weapon is presented before it is taken.

Lily selects a gray stuffed mouse cat toy from this ritual surface. The act is deliberate. The Mausram is chosen, not improvised. Even before it is thrown, it is framed within ceremony. Force here emerges from structure rather than impulse.

After selection comes motion. The video shows Lily tossing the Mausram. It is a throwing weapon. The lyrics make the lineage

explicit: "It's similar to a Chakram but it doesn't usually come back." The reference evokes Xena the Warrior Princess and her returning blade, yet the distinction is crucial. The Mausram does not reliably return.

This difference reshapes the mythic logic. A chakram that returns implies cyclical mastery — violence projected outward and then reclaimed. The Mausram's trajectory is more final. Once released, it travels forward. It does not orbit back to the thrower. The line carries quiet gravity. Force, once deployed, alters the field.

Across mythic traditions, the warrior's weapon often carries symbolic permanence. Arrows do not return. Spears do not circle back. The Mausram aligns more closely with these older patterns than with the stylized spectacle of a magically returning blade. Its humor — being a stuffed mouse — does not erase consequence.

The tension between toy and weapon deepens here. The Mausram remains visibly soft, domestic, feline. Yet once thrown, it becomes vector. The ceremonial platter, the ancient calendar markings, the selection, and finally the toss create a sequence: presentation,

choice, release. Violence is not spontaneous; it is staged within ritual order.

Jungian readings of weapon symbolism treat the thrown object as projection of will. In this saga, that will is bounded by role. Lily throws not as solitary hero but as Warrior Princess within a court. The Empress governs; Lily releases. The Mausram does not return because its purpose is not display but effect.

The unintended Aztec calendar imagery beneath the Mausram adds resonance after the fact. A calendar marks cycles and time. Yet the thrown Mausram does not cycle back. It moves within time without reversing it. The juxtaposition suggests that while order is cyclical, action is linear. Decisions have direction.

Within Volume I's architecture, *Lily's Mausram* completes the articulation of force in the court. We now understand not only who acts and with what instrument, but how that instrument behaves. The Warrior Princess does not rely on spectacle. She selects, she throws, and she accepts that it may not return. The saga affirms that force exists, is structured, and carries consequence.

[Codex Supplement]

Theme: Force Within Ritual Order

Characters: Warrior Princess Lily

Focus narrows from person to instrument. The Mausram is selected from the ceremonial platter (bearing inadvertent Aztec calendar markings), chosen with deliberation, and thrown. Unlike the chakram it does not reliably return. Force once deployed alters the field. The sequence — presentation, choice, release — stages violence within ritual order. Real footage of Lily throwing grounds myth in observed behavior.

Scan to watch this song on Internet Archive:

archive.org/details/2025-08-19-lilys-mausram

Volume I · Song 7: Empress Fiona's Court

[Documentary Commentary]

After establishing sovereign, vessel, elder, warrior, and weapon, *Empress Fiona's Court* gathers the architecture into relational form. Earlier songs introduced capacities in isolation: containment, descent, ascent, ancestry, force. This song arranges them. What was structural becomes social. The court is not backdrop; it is the living geometry of rule.

The word "court" carries deep mythological history. In many cultures, the court is the axis mundi of the kingdom — the point where heaven, earth, and human order intersect. It is the place where cosmic alignment is mirrored in political form. Yet this saga does not construct the court as spectacle or marble monument. Its power lies in presence and pattern rather than opulence.

Importantly, the court resolves a tension implicit in heroic mythology. The solitary ruler or lone hero dominates many traditions. Even where courts exist, narratives often isolate the sovereign in decisive moments. This song explicitly resists that

trope. The closing lyric, "Empress Fiona is not alone," overturns the image of isolated authority.

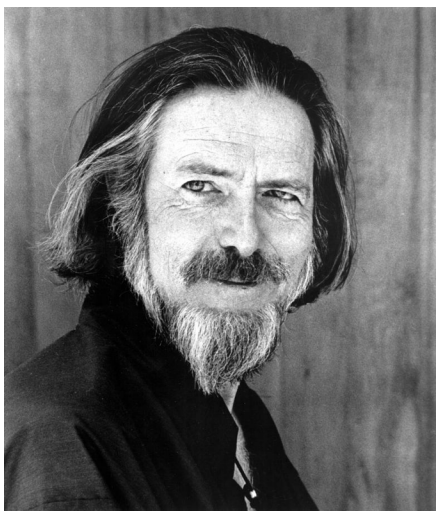
The simplicity of that line belies its structural weight. To say she is not alone is to redefine sovereignty itself. Authority here is relational. The Empress does not float above her companions; she stands among them. Her power is stabilized through proximity to the Warrior Princess and the Royal Advisor.

Across mythic systems, ruling pairs or triads frequently organize stable societies. Ancient kings were often paired with priestly figures who mediated sacred continuity. Military commanders stood beside monarchs as executors of will. In this court, those functions are distributed between Empress, Warrior Princess, and Royal Advisor. The architecture echoes these enduring patterns without imitating any one culture directly.

Jung described psychological wholeness as integration of differentiated archetypal functions. A psyche ruled solely by the

Warrior becomes destructive; one ruled solely by the Sovereign risks stagnation; one ruled solely by the Elder risks detachment. Integration requires balance. The court externalizes this inner principle. It is not merely political — it is symbolic of ordered totality.

The absence of rivalry is crucial. Myth is crowded with stories of sibling conflict, succession wars, betrayal within royal houses. This saga rejects that dramatic engine. The Royal Sisters do not compete. The Royal Advisor does not manipulate. The stability of the court arises from mutual recognition of role. Authority is layered, not contested.



Alan Watts

This arrangement also aligns with the saga's Taoist inflection. The *Tao Te Ching* speaks of governing a large realm as one cooks a small fish — without overhandling. The court embodies this principle. Nothing is overstated. No proclamations thunder. Governance appears as continuity of relationship rather than assertion of

dominance. My understanding of Taoism came through Alan Watts, whose transmission of these traditions into the Western imagination shaped the way I see long before this court existed to be observed.

Even spatially, the court serves as containment for power. Earlier songs introduced vessels and weapons — technologies of movement and force. The court introduces stillness as equilibrium. It is the place to which ships return, where weapons are not displayed but held within order. Action and ancestry find coherence here.

The lyric "Empress Fiona is not alone" also prepares the emotional architecture of the epic. Isolation breeds mythic tragedy; community enables endurance. Later songs will test the court. Threats will arise. Force will be deployed. The reassurance that the Empress stands within relationship gives those later events moral context.

Thematically, the court resolves the volume's introductory arc. The saga began with a cat in a box becoming a sovereign in a vessel. It now reveals that sovereignty is sustained by others who

share the frame. The Empress's identity is inseparable from the court that surrounds her.

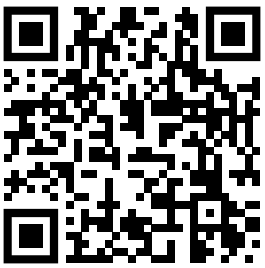
In the closing impression, the court stands as constellation rather than throne room. Each figure occupies defined orbit without collision. The line lingers: she is not alone. The myth's architecture rests not on conquest, but on companionship structured into governance. Volume I's center of gravity is now visible — a balanced court capable of withstanding what comes next.

[Codex Supplement]

Theme: Relational Authority
Characters: Empress Fiona, Warrior Princess Lily, Royal Advisor Witchy Poo
Locations: The Royal Court

Gathers the saga's architecture into relational form. The court is not backdrop; it is living geometry of rule. The closing lyric — "Empress Fiona is not alone" — redefines sovereignty as relational. The absence of rivalry is structural. Governing triads distribute functions across Sovereign, Warrior, and Advisor without contest. Nothing is overstated. Power is defined by restraint.

Scan to watch this song on Internet Archive:



archive.org/details/2025-08-13-empress-fionas-court

Volume I · Song 8: See the Turkey

[Documentary Commentary]

After assembling sovereign, vessel, elder, warrior, weapon, and court, *See the Turkey* shifts the epic lens outward towards the immediate world. A flock of wild turkeys passes just outside the screen door. The setting is domestic, grounded, almost mundane. Yet what unfolds in the video reveals that even the ordinary can activate the court's architecture.

The Empress stands at the screen door observing the turkeys as they walk past. She is not hunting. She is not commanding. She is watching. The posture echoes the song title's imperative: see. Governance here begins with perception rather than reaction. The outside world moves; the sovereign attends.

Then the structure of the ruling pair activates. Warrior Princess Lily rushes forward. Her movement is quick and decisive. She appears to direct the Empress away from the door towards the safety of the bed. The choreography unmistakably resembles the protective reflex of a secret service agent shielding a head of state — interposing body between leader and potential threat. The Empress does not resist; she yields to the structure already established in earlier songs. Protection is procedural, not dramatic.

Lily then takes position at the screen door. She confronts what stands outside. Among the flock, one turkey halts, turns, and faces her directly, gobbling in what the video frames as confrontation. The moment is tense yet restrained. No weapon is deployed. No

attack occurs. Instead, there is standoff — boundary meeting boundary.

The Empress continues watching from the safety of the bed, peeking through a corner of the living room window. This detail matters. She is not oblivious. She remains aware, but the Warrior Princess holds the line. The relational geometry of the court is enacted physically: sovereign protected, warrior interposed, elder absent but implied in the continuity of order.

Mythically, birds often symbolize omens or messengers, but here the turkey is not inflated into prophecy. It remains itself — earthbound, vocal, territorial. The drama arises not from symbolic elevation but from enacted roles. The court's structure proves functional in real time.

The moment of humor sharpens the scene's edge. The single turkey that turns to face Lily is overlaid, briefly, with the head and face of Donald Trump. The gesture is satirical, pointed, and isolated within the saga. It does not escalate into violence or rhetoric. It remains visual commentary — an instance of contemporary intrusion into mythic space. The turkey gobbles;

Lily stands firm. The episode becomes symbolic confrontation without physical harm.

This insertion is notable precisely because it is rare. Nowhere else in the epic does contemporary political imagery surface. The court absorbs the moment without distortion. Lily does not attack; she maintains boundary. The Empress is protected; the situation de-escalates. The mythic architecture proves resilient even when satire enters the frame.

Thematically, "See the Turkey" becomes a study in vigilance and restraint. The presence of potential threat does not produce chaos. Roles activate smoothly. The Empress yields to protection without loss of dignity. The Warrior Princess assumes risk without spectacle. The encounter ends without escalation.

Within Volume I's progression, this song demonstrates that the court is not merely ceremonial. It functions. The architecture introduced in earlier songs — sovereign, warrior, relational balance — now operates in lived space. Even a flock of turkeys becomes an arena in which mythic order is quietly enacted.

In the closing impression, the turkey departs as it arrived. The court remains intact. The Empress is not alone. The Warrior Princess has stood her ground. What could have become confrontation remains contained. The saga affirms that governance is not abstract — it is lived, embodied, and alert even at the screen door.

[Codex Supplement]

Theme: Functional Protection

Characters: Empress Fiona, Warrior Princess Lily

Locations: The Royal Court (screen door, bed)

Demonstrates that the court's architecture is not ceremonial but functional. Wild turkeys pass the screen door; Lily interposes herself, directs Fiona to safety, holds the line. The protective reflex is procedural, not dramatic. One turkey confronts Lily directly — overlaid briefly with the face of Donald Trump. This is the only contemporary political imagery in the saga, and the court absorbs it without distortion. Lily holds boundary. No attack. No escalation.

Scan to watch this song on Internet Archive:

archive.org/details/2025-08-21-see-the-turkey

Volume I · Song 9: Secrets of the Bag

[Documentary Commentary]

After mapping sovereign authority, protective force, and courtly balance, *Secrets of the Bag* turns inward towards instruction. The bag is not a weapon and not a vessel. It is container, but of a different order — soft, domestic, unassuming. Yet within the architecture of the saga, it becomes a site of transmission.

In the video imagery and narrative framing, Witchy Poo instructs the Royal Sisters when they were still kittens — Princesses Fiona

and Lily not yet Empress and Warrior Princess. The bag becomes classroom. Its secrets are not arcane spells but lived knowledge: how to watch, how to wait, how to interpret environment. The court's future coherence begins here.

Across mythic traditions, instruction scenes often precede heroic emergence. Young rulers and warriors are trained by elders before assuming visible authority. What distinguishes this saga is its refusal to dramatize that training as ordeal. There is no trial by combat, no desert exile. Instead, the pedagogy unfolds in domestic space.

The bag itself carries symbolic resonance. A container conceals and reveals. It holds what is not yet visible. In Jungian terms, it resembles the unconscious matrix from which form emerges. Yet the song does not inflate it into mystical portal. It remains bag — tactile, ordinary, feline magnet. The depth arises from context rather than supernatural claim.

Witchy Poo's role is central here. Earlier introduced as from the Before Times, she now appears as formative influence. The Royal Sisters do not simply inherit court structure; they are shaped into it. Instruction precedes title. Governance, in this universe, is cultivated rather than seized.

The bag scene also reinforces the saga's ethics of containment. Learning occurs within boundary. The kittens explore, but within defined space. Curiosity is encouraged without chaos. The Elder guides without dominating. This relational geometry will later define how the court responds to threat.

Mythically, containers often symbolize womb, treasury, or sacred archive. The bag shares these resonances in understated form. It holds potential. The secrets are not explosive revelations; they are slow recognitions. Knowledge is not bestowed in spectacle. It is absorbed through proximity and repetition.

Joseph Campbell's model would often propel the young hero outward from mentor towards solitary trial. "Secrets of the Bag" interrupts that trajectory. The sisters' development remains embedded in relationship. Even their future differentiation — sovereign and warrior — rests upon shared early formation.

There is also an element of feline truth here. Cats investigate bags instinctively. The saga does not impose meaning from outside; it observes behavior and elevates it into mythic structure. The domestic becomes pedagogical. The ordinary becomes formative.

Within Volume I's progression, this song deepens temporal layering. We now see not only that Witchy Poo predates the court, but that she actively shaped its future leaders. The architecture of sovereignty and protection rests on early instruction hidden within playful exploration.

In the closing impression, the bag remains what it is — paper, fold, enclosure. Yet through it the Royal Sisters learn. The secrets are not secrets of magic but of formation. The saga affirms that courts are not born fully formed. They are taught into being, quietly, long before titles are spoken.

[Codex Supplement]

Theme: Instruction / Continuity

Characters: Witchy Poo, Fiona and Lily (as kittens)

Turns inward towards instruction. Witchy Poo teaches the Royal Sisters as kittens in domestic space. The bag is classroom. Knowledge absorbed through proximity and repetition, not spectacle. The court's coherence was cultivated, not spontaneous. The sisters' development remains embedded in relationship. The domestic becomes formative.

Scan to watch this song on Internet Archive:

archive.org/details/2025-08-28-secrets-of-the-bag

Volume I · Song 10: Royal Advisor Witchy Poo

[Documentary Commentary]

Royal Advisor Witchy Poo returns to a figure already introduced as originating from the Before Times, but now clarifies her formal role within the court. She is not merely elder presence or ancestral memory; she is Advisor. The title gives institutional definition to what earlier songs implied.

The distinction matters. An elder may carry memory. An advisor participates in decision. The court's architecture, previously balanced between sovereign and warrior, now reveals its deliberative dimension. Governance in this saga is not impulse. It is considered.

Witchy Poo's authority does not arise from force or spectacle. It arises from duration and observation. She has seen more. She has instructed the Royal Sisters since kittenhood. Her counsel is therefore rooted in continuity. The present moment is never detached from its precedent.

In mythic traditions, advisory figures often carry ambiguous power — prophets, seers, oracles whose knowledge stands slightly apart from temporal authority. This song resists that mystification. Witchy Poo is not framed as occult manipulator. Her guidance is practical, steady, grounded in lived experience rather than revelation.

Across cultures, courts frequently pair sovereign with counselor: king and vizier, monarch and priest, emperor and scholar. The

advisor functions as stabilizer, preventing the excesses of untempered rule or unchecked force. Within this saga, Witchy Poo embodies that stabilizing intelligence. She does not dominate the Empress; she refines her.

Jungian archetypal language might describe her as Wise Old Woman, yet even that term risks inflation. What distinguishes her here is not mystical distance but relational proximity. She is inside the court's daily rhythm. Her wisdom operates in ordinary space, not atop mountains.

The title "Royal Advisor" also signals trust. Advice is invited. It is not imposed. The Empress's authority includes the humility to listen. The court's coherence depends not only on decisive action from the Warrior Princess, but on reflective restraint from its advisor.

There is an ethical dimension here. The saga has already shown force exists in the form of the Mausram. It has shown protection enacted at the screen door. Now it underscores that power is filtered through counsel. Decisions are not made in isolation.

Violence, when it comes later in the epic, will be contextualized by deliberation.

Unlike many mythic narratives where advisors are treacherous or manipulative, this song establishes stability. Witchy Poo's influence shaped the Royal Sisters in youth and continues into formal governance. Her presence bridges past instruction and present authority.

Structurally within Volume I, this song completes the court's internal architecture. We now see sovereign, warrior, weapon, instruction, and counsel fully articulated. The court is not merely assembled; it is operational.

In the closing impression, Royal Advisor Witchy Poo stands neither behind nor above the throne, but beside it. Her authority is quiet, procedural, enduring. The saga affirms that sovereignty sustained over time depends not only on strength and legitimacy, but on guidance rooted in memory and experience.

[Codex Supplement]

Theme: Counsel / Institutional Authority

Characters: Royal Advisor Witchy Poo

Clarifies Witchy Poo's formal institutional role. She is not merely elder presence — she is Advisor, participating in decision. Her authority arises from duration and observation. Unlike treacherous mythic advisors, her influence is stabilizing and invited. The court's internal architecture is now complete: sovereign, warrior, weapon, instruction, and counsel fully articulated.

Scan to watch this song on Internet Archive:

archive.org/details/2025-08-25-royal-advisor-witchy-poo

Volume I · Song 11: hidey box

[Documentary Commentary]

The lowercase title remains essential: *hidey box* is intimate, domestic, uninflated. Yet the video imagery gives the motif far more architectural weight than first appears. This is not a generic refuge. It is a structure historically used by Fiona and Lily since kittenhood. Royal Advisor Witchy Poo does not enter it. The hidey box belongs to the Royal Sisters.

In the opening visual sequence, Empress Fiona is inside the hidey box looking outward towards the viewer. The perspective matters. We see the sovereign framed by enclosure. The box does not diminish her authority; it defines a boundary around it. The Empress is not exposed to the entire room. She chooses her aperture.

Warrior Princess Lily walks up to where Fiona is enclosed. There is no tension in the approach. The scene communicates familiarity with the structure. Protection here does not mean extraction. The Warrior does not remove the Empress from refuge. She acknowledges it.

In another verse, the composition repeats: Empress Fiona remains within the hidey box, and Royal Advisor Witchy Poo approaches from outside. This repetition is significant. The Elder does not use the box herself, but she respects its function for the younger sovereign. The court's hierarchy recognizes personal boundary.

Later in the song, the imagery shifts. Warrior Princess Lily is now inside the hidey box, looking outward as Fiona did earlier. But the posture is different. By her paw rests a Mausram. The refuge has become fortified.

This moment deepens the saga's logic of containment. For Fiona, the box expresses regulation and watchfulness. For Lily, it becomes tactical enclosure. The Warrior inside the box does not signify fear; it signals readiness within boundary. Even retreat is prepared.

The hidey box thus functions differently for each sister while remaining structurally the same object. The Empress inhabits it as sovereign interiority. The Warrior inhabits it as defensible position. The difference echoes their roles without requiring dialogue.

It is important that Witchy Poo never uses the box. Her authority is ambient, preexisting. The hidey box belongs to the generation she instructed. It reflects developmental need rather than ancient steadiness. The Elder stands outside structures that the younger ones require.

Mythically, enclosed spaces often carry womb, cave, or sanctuary symbolism. Here the imagery is grounded in feline behavior. Yet the resonance remains. The cave shelters the king. The fortress protects the warrior. The hermit cell regulates the mystic. The hidey box quietly participates in this lineage without theatrical claim.

There is also a structural echo back to *Her Fiona Ship*. Both songs involve enclosure framing sovereignty. But where the earlier box imagery suggested command center, the hidey box suggests recuperative boundary. Together they articulate a full spectrum of containment: operational and restorative.

In the closing impression, the hidey box stands as shared inheritance of the Royal Sisters. It has housed them since kittenhood. It remains available in adulthood. The court's architecture therefore includes not only throne and weapon, but refuge and readiness. Containment, in this saga, is not weakness. It is coherence.

[Codex Supplement]

Theme: Containment — Restorative and Tactical
Characters: Empress Fiona, Warrior Princess Lily, Royal Advisor Witchy Poo

The lowercase title is canonical and intentional. A structure used by the Royal Sisters since kittenhood; Witchy Poo does not enter it. Fiona inhabits it as sovereign interiority — choosing her aperture. Lily inhabits it as defensible position, a Mausram at paw. Same object, different inhabitation. Together with Her Fiona Ship they articulate a full spectrum of containment: operational (the ship) and restorative (the box).

Scan to watch this song on Internet Archive:

archive.org/details/2025-08-29-hidey-box

Volume I · Song 12: Long-lost Sister

[Documentary Commentary]

Long-lost Sister completes Volume I not with triumph but with recognition. The architecture of court, weapon, refuge, and instruction has been established. Now the saga introduces absence made visible. The sister who was not present stands within the frame.

The three sisters on the bed in November 2024

The visual narrative does not dramatize arrival as spectacle. Little Cat is not crowned, not armed, not elevated. She appears smaller, watchful, uncertain. The court does not reorganize around her. It makes room.

This distinction matters. Many epics would convert the lost sibling into hero, rival, or catalyst for new conflict. Here she remains what she is: survivor, witness, bearer of fear. Her presence does not complete the court; it complicates it.

The earlier songs constructed stability through containment and mutual role recognition. *Long-lost Sister* introduces unresolved

tension into that stability. The Empress governs. The Warrior protects. The Advisor counsels. Little Cat watches.

Her fear is not pathology. It is knowledge. It carries the imprint of what survival has required. The court does not correct it. It does not narrate redemption. It does not offer cure. It absorbs her presence without demanding transformation.

This refusal of healing arc is crucial to the saga's ethic. In many mythic cycles, trauma becomes fuel for heroic ascent. Here it remains trauma. It shapes posture and gaze.

The relational geometry shifts subtly. The Empress does not relinquish rule. The Warrior does not soften her vigilance. The Advisor does not intervene to resolve tension. Instead, each maintains role while accommodating the new presence. The court stretches without breaking.

Mythically, lost siblings often represent divided aspects of the psyche. Yet this song resists tidy integration. Little Cat is not absorbed into symbolic wholeness. She remains distinct. Her unresolvedness is the point.

There is quiet courage in allowing her to exist without narrative repair. The saga refuses spectacle. It refuses the redemptive machine. Governance continues. Protection remains. Counsel persists. Fear coexists.

Within Volume I's architecture, this final song introduces the cost dimension. Sovereignty, force, and wisdom operate within a world where survival leaves marks. The court is not pristine. It carries aftermath.

In the closing impression, the long-lost sister stands inside the court yet apart from its titles. She is not royal in function. She is family in fact. The saga ends its introductory volume not with conquest, but with containment of what cannot be solved.

[Codex Supplement]

Theme: Cost / Belonging Without Condition
Characters: Little Cat (arrival), Empress Fiona, Warrior Princess Lily

Completes Volume I not with triumph but with recognition. Little Cat arrives smaller, watchful, uncertain. The court makes room without reorganizing around her. Her fear is not corrected. The

saga refuses the healing arc. The court carries aftermath. Volume I closes with containment of what cannot be solved. The cost dimension enters the court.

Scan to watch this song on Internet Archive:

archive.org/details/2025-09-18-long-lost-sister

VOLUME II — ADVENTURES

[Documentary Commentary]

Volume I established the court. Roles were named, vessels launched, boundaries drawn. The architecture of governance was made visible song by song. Volume II begins not with reinvention but with continuity. The realm already stands. What follows is how an established order behaves when life continues.
Adventures in this saga are not quests demanded by fate. They are events that arrive at a court the way weather arrives — situations that occur because life continues and responsibility nonetheless remains.

In many mythic systems, the adventure is departure: the hero leaves home, crosses a threshold, undergoes ordeal, and returns transformed. Volume II does not follow that machinery. The court is not a village to be abandoned. It is the center of gravity. Even when ships travel, movement is extension of governance rather than escape from it. Travel is procedural, not romantic.

This distinction alters the moral temperature of the narrative. When adventures are framed as tests, stories tend towards

celebration of conquest. When adventures are framed as governance, emphasis shifts to containment: the capacity to respond without escalation, to protect without glorifying force, and to restore ordinary life without converting it into anticipation of the next battle.

The science-fiction and fantasy imagery remains playful. Ships move between sea and stars. Fish planets exist. Ceremonial weapons are stuffed mice. Yet beneath this play is discipline. Power withdraws when its task is complete. Stability, not triumph, is the measure.

Among the volume's recurring threads, the Fish Planet draws four songs: Empress Fiona departs alone and returns with a clownfish that becomes a court favourite; later, Witchy Poo and Little Cat make the voyage together, escorted by Lily, observing without acquiring, until a threat on the return journey is cleared with a single shot.

In actual courts — families, households, communities — most adventures are not chosen. They are interruptions, errands that lengthen into journeys, journeys that expose vulnerability. A court

that governs well is not one that avoids events but one that integrates them into continuity. The established roles are placed under motion and strain without being redefined. The Empress's presence remains baseline. The Warrior Princess's readiness remains boundary condition. The Royal Advisor's counsel remains stabilizing influence. Motion does not dissolve structure.

Volume I revealed what the court is. Volume II shows what the court does: how it travels, how it returns, how it maintains, how it absorbs surprise, how it protects its own, and how it restores stillness afterward. The universe does not owe the court a plot. Events occur. The court responds. When response requires force, it is brief and decisive, and then it ends. When response requires care, it is ordinary and sustained, and then it continues.

And yet the court's most important story is not what it does well. It is what even a well-governed court cannot provide. Little Cat's range widened across the volume. The infrastructure proved itself each time. And her fear-as-knowledge kept reading the court accurately: a governing institution attracts opposition, and she needed a place that did not. She must leave. The must is not

command. It is recognition. The court opens the door and blesses the departure.

This is the Little Cat arc. It was not planned. It emerged from life because life had that shape. It turned out to be the main story of the first two volumes.

Volume II · Song 1: Fish Planet Adventure

[Documentary Commentary]

Fish Planet Adventure opens Volume II with deliberate extension of sovereignty into motion. Empress Fiona leaves the Royal Court by choice, not compulsion. Volume I established structure — protection, hierarchy, containment, technological reach. This first song of Adventures demonstrates that such containment does not confine authority. Stability enables range.

On the Fish Planet, Fiona encounters multiplicity: many species, many colors, many possible prey. The song specifies that she selects a clownfish from among them. This detail matters. The act is not indiscriminate hunting. It is discernment. From abundance, one form is chosen. Sovereignty is expressed not through volume but through discrimination. Rulership is the narrowing of possibility into decision.

Fiona returns to the court carrying that specific fish. Something from beyond the court's perimeter enters its interior. The boundary is not breached; it is traversed. This movement

establishes that the court is not a sealed sanctuary but an ordered center capable of outward engagement and inward integration.

She presents the fish first to Royal Advisor Witchy Poo. The gesture is procedural and hierarchical. Initiative is acknowledged before counsel. The ruler does not hoard acquisition; she subjects it to relational witnessing. Governance remains intact because action flows through structure.

The turning point occurs when Fiona throws the fish at Warrior Princess Lily. What began as selected prey becomes kinetic object. Lily's identity in Volume I centered on contained force — the

Mausram as latent capacity. In this opening of Volume II, force is stirred not by danger but by impact. The object introduces motion into the ruling dyad's relational field.

Crucially, this is not imagined myth layered over fantasy imagery. The timeline described in the song is grounded in documented reality. The music video includes actual filmed behavior of the real cats: Empress Fiona retrieving a fish, presenting it to Witchy Poo, and then throwing it towards Lily. The myth does not invent these gestures; it names them. The saga's authority derives from observation. Myth here is articulation of lived pattern rather than projection onto neutral material.

This documentary grounding alters the reading. The fish is not symbolic abstraction imposed by narrative design. It is an observed event interpreted structurally. The throw is not dramatic flourish; it is feline behavior. The court dynamics in the saga reflect real hierarchy and temperament among the cats themselves. Fiona initiates. Witchy Poo evaluates. Lily responds with embodied energy. The song formalizes that order without distorting it.

Likewise, this narrative diverges from Campbell's departure-under-duress arc. Fiona is neither called nor exiled. She departs within sovereignty, returns without ordeal, and reintegrates without transformation crisis. Adventure is normalized extension of governance. The structure is circular rather than dramatic. Stability precedes motion and survives it.

The fish passes sequentially through the offices of the court. To Fiona it is prey selected. To Witchy Poo it is object of evaluation. To Lily it becomes stimulus. Each role is revealed through interaction with the same element. The object functions as structural mediator between ruler, advisor, and warrior.

The final image of the song is not conquest of a planet but the suspended arc of the thrown fish — authority translated into motion, force about to respond, hierarchy intact. Because the act is drawn from actual filmed behavior, the myth carries weight. It is not decorative allegory. It is observed sovereignty named.

Volume II therefore begins not with spectacle but with documented initiative. Discernment, return, acknowledgment,

impact. The court remains ordered, yet animated. Adventure emerges from structure rather than replacing it.

[Codex Supplement]

Theme: Sovereignty in Motion
Characters: Empress Fiona, Witchy Poo, Warrior Princess Lily
Locations: The Fish Planet, The Royal Court

Opens Volume II with deliberate extension of sovereignty into motion. Fiona departs by choice, not compulsion. On the Fish Planet she selects one clownfish from many species — discernment as sovereign act. Returns to court, presents the fish to Witchy Poo first (procedural hierarchy), then throws it to Lily (kinetic stimulus). The fish passes through the offices of the court, each role revealed through interaction with the same object. Campbell's departure-under-duress arc is explicitly refused.

Scan to watch this song on Internet Archive:

archive.org/details/2026-01-08-fish-planet-adventure

Volume II · Song 2: Witchy Poo likes the fish

[Documentary Commentary]

Witchy Poo likes the fish turns the object of the previous song inward. In *Fish Planet Adventure*, the fish was chosen, retrieved, and set in motion between the sisters. Here the tempo slows. The fish remains within the Royal Court, and the lyric centers a single repeated truth: Witchy Poo likes the fish.

The emphasis is not on spectacle but on preference. The declarative quality of the line matters. It does not elaborate. It does not justify. It does not dramatize. The advisor's response is sufficient in itself. In a saga where authority and force have already been defined with precision, this second song reveals something quieter but equally structural: what the court values.

The shift from initiative to liking is not decorative. In the first song, Empress Fiona selected one fish from many species on the Fish Planet. Selection expressed sovereignty. In this second movement, that selection is received and affirmed. The fish moves from being evidence of range to becoming an object of appreciation. The court absorbs what has been brought into it.

Witchy Poo's role throughout Volume I was stabilizing presence — the one from the Before Times, the advisor who observes without inflating conflict. Here, her liking carries weight precisely because it is understated. She does not command the fish. She

does not weaponize it. She does not contest ownership. She simply likes it. The court's intelligence registers approval.

This approval alters the fish's status. What might have remained a momentary event now acquires continuity. Liking is a form of preservation. It fixes memory. The object is no longer only something Fiona hunted or Lily reacted to; it becomes something worth having again. In Taoist thought, preference that arises naturally — without force or performance — is the most reliable kind. It does not require maintenance. It simply continues. Preference quietly shapes direction.

The relational balance among the court is clarified in this stillness. Fiona initiates and brings. Lily responds with kinetic energy. Witchy Poo evaluates. Each role engages the same object differently. The fish passes through the sovereign's will, the warrior's reaction, and the advisor's discernment. Through that passage, hierarchy is not strained; it is reinforced.

Placed immediately after the kinetic exchange of Song 1, this second song provides equilibrium. The fish that traveled from planet to palace now rests within evaluative gaze. Adventure does

not escalate; it settles into meaning. The court does not only act — it reflects.

The image that lingers is quiet: Witchy Poo in proximity to the fish she likes. No battle, no declaration of triumph. Just recognition. In that recognition, the court's future movement acquires orientation. Not through command, not through force, but through preference remembered.

[Codex Supplement]

Theme: Preference as Preservation
Characters: Witchy Poo
Locations: The Royal Court

Tempo slows. The fish from Song 1 rests within evaluative gaze. The declarative simplicity of "Witchy Poo likes the fish" carries structural weight: preference shapes direction. Liking is a form of preservation — the object becomes something worth having again. Adventure settles into meaning. The court does not only act — it reflects.

Scan to watch this song on Internet Archive:

archive.org/details/2026-01-15-witchy-poo-likes-the-fish

Volume II · Song 3: Catnip Café Adventure

[Documentary Commentary]

Just another day at the Catnip Café. That lyric is doing more philosophical work than it might first appear. The Catnip Café is not court space. It is civic space — shared, ordinary, human. And the framing of the Royal Sisters' arrival there as unremarkable is a quiet but significant statement about the nature of sovereignty in this saga.

The stage is already occupied when the Sisters arrive. Three cats perform before human patrons. The first

performers relinquish the stage without drama. Empress Fiona and Warrior Princess Lily step forward and take their place. Only after they stand there does the microphone move towards them. Presence first. Accommodation second. The room adjusts to their arrival — but gently, without spectacle.

In Taoist terms, this is ziran — the self-so. Sovereign presence does not require announcement. It does not reorganize the room through force or declaration. The room simply responds, as water finds its level. The Sisters do not conquer the open mic stage. They participate in it, and the participation is natural rather than effortful.

The Empress Fiona saga does not contest Joseph Campbell's heroic framework. It simply does not require it. The adventure here is not departure under duress, not ordeal, not transformation. The Sisters go out, take the stage, and return. The court does not need to be tested by the outside world in order to know what it is. It already knows.

The authorship is also made visible. The bicycle appears — the music made in motion, the ongoing practice that produces the songs. The civic outing is not separate from the discipline. It arises from it. The original still photograph of Lily and Fiona is shown, and the video makes the distinction explicit on screen: the animation is AI generated from the photo, but the sounds are actual sounds made by Fiona and Lily. Identity is preserved. Each voice is attributed precisely to its source.

Earlier songs established that power in this saga tends towards containment — ships, rooms, instruments that enable rather than dominate. The open mic stage becomes another such structure. A microphone is a tool. It does not elevate the Sisters. It allows them to be heard. The ordinary becomes mythic through context rather than transformation — and this song is one of the clearest demonstrations of that principle in the entire saga. Nothing extraordinary happens at the Catnip Café. The court goes out, is present, and returns. The mythic weight comes entirely from who they are and how they carry themselves, not from what occurs.

And then the court withdraws. The Royal Sisters took the stage, and the world remained intact. That is precisely the point.

[Codex Supplement]

Theme: Public Participation

Characters: Empress Fiona, Warrior Princess Lily

Locations: Catnip Café

The Royal Sisters leave the court and enter civic space. They take the stage at an open mic after other performers yield it — presence first, accommodation second. The real cats' actual voices are matched precisely to their animated images, stated explicitly on screen. No audience reaction shown; the risk of exposure stands without commentary. Adventure defined as participation, not danger.

Scan to watch this song on Internet Archive:

archive.org/details/2026-01-15-catnip-cafe-adventure

Volume II · Song 4: Mausram Zombie Massacre

[Documentary Commentary]

A signal breaks the palace calm. Blue light spills across the lawn. A pack of humanoid figures advances — hands raised, screens glowing, moving almost as one body. Endless wants. Recycled pleas. The feeling is not of individuality but of accumulation, like comments gathering after dark, pressing forward without center or purpose.

In Jungian terms, what approaches is collective Shadow — not the shadow of any individual, but of undifferentiated appetite itself. The zombie mass does not want anything specific. It wants endlessly. This is what makes it threatening: not force, but formlessness. There is no sovereign to negotiate with, no grievance to address. There is only accumulation.

The court does not panic. The Mausram Platter is brought into view. Broad. Cold. Ceremonial. It hangs on the wall not as ornament but as readiness. It is loaded only when need arises. This is not frenzy. It is selection.

Warrior Princess Lily stands before the Platter. She does not rush. Her paw closes once. She throws.

Alan Watts, writing about Zen and the martial arts, returns repeatedly to this kind of action — the gesture that arises from stillness rather than agitation. The practitioner who

deliberates is already compromised. What Watts describes, and what Chan Buddhist thought calls mushin, is action from no-mind: force without attachment to its own exercise. Lily does not decide to throw. She throws. The slow-motion footage of the real Lily does not reveal hesitation — it reveals inevitability.

That second moment matters for another reason. The real Lily truly does throw a toy mouse. The saga's metaphor rests on something observed and real. Observation precedes myth. The mythic weight is only available because the behavior was actually there.

No triumph follows the explosion. No applause. The camera does not celebrate. The Mausram Platter reappears on the wall — empty, waiting. This return to stillness is the song's most important moment. The *Tao Te Ching* speaks of the sage who completes the work and withdraws without claiming the action. Power that does not cling to itself is sustainable. Power that insists on its own display begins to decay. The Platter does not remain loaded in readiness for recognition. It empties and returns. This is also what distinguishes the Mausram Platter from a trophy. A

trophy commemorates. The Platter simply waits for the next time it is needed, indifferent to the last.

Only Lily is shown in this moment. Fiona is not visible. Witchy Poo and Little Cat are absent. The warrior function activates alone, and when it is finished, it withdraws. In the Jungian reading of the Warrior archetype, this is how the archetype functions properly — it serves the whole without consuming it. A warrior who requires an audience becomes a berserker. Lily's solitude here is not loneliness. It is the operational boundary of the function itself.

Joseph Campbell's heroic model would expect departure, ordeal, transformation, return. This song refuses that arc entirely. Lily does not depart. She does not return changed. There is no revelation, no enlargement of self. The warrior function in this court is not a hero's journey compressed into a single action. It is the activation and deactivation of a capacity that was always present, in a court that was always capable of this, defending an order that simply continues. The court breathes. The night rests. That is the whole of it.

[Codex Supplement]

Theme: Force Within Ritual Order

Characters: Warrior Princess Lily

Locations: The Royal Court

The first open combat in the saga. Blue light, advancing humanoid figures with glowing screens — endless wants, recycled pleas. The Mausram Platter brought forward. "Pick a white one; pick a gray. Make the zombies go away." One throw. No escalation. The Platter returns to the wall empty. The court breathes; the night rests.

Scan to watch this song on Internet Archive:

archive.org/details/2026-01-29-mausram-zombie-massacre

Volume II · Song 5: Morning Court

[Documentary Commentary]

Morning Court takes place immediately after the *Mausram Zombie Massacre*. The night of force has ended. The line that closed the previous song — "the court can breathe; the night can rest" — has already sealed the action. Nothing further is added. No wreckage is shown. No recounting occurs. Instead, the morning arrives. A court that can absorb the use of force and return to its ordinary configuration the following morning is demonstrating something

more important than the force itself: that the force does not define it.

The visual does not change across the song. The same clip is shown three times. Empress Fiona stands at the door. Lily occupies the Upper Stillness. The Royal Advisor rests on the bed. The camera does not chase movement. It records configuration. The repetition is deliberate. After violence, stability must be seen more than once.

Empress Fiona is placed at the threshold. "Empress Fiona at the door" remains constant. What changes is the refinement of her function. She holds more than myth or lore; she keeps balance and keeps score; she holds ground she has held before. These are not proclamations. They are continuities. The *Tao Te Ching* speaks of the sage who acts and withdraws without dwelling on what was done — governance that does not require the crisis to justify itself. Fiona at the door is that principle made visible. Sovereignty pre-exists the threat and continues after it.

Lily remains elevated in the Upper Stillness. The elevation is not conquest. It is containment. After the Mausram has been launched

and the threat ended, she is shown still. Force withdrawn by steady will. Power present, folded will. The repetition of stillness clarifies the ethic. In Jungian terms this is the distinction between the Warrior archetype and the Berserker: one returns to stillness after acting; the other cannot. The energy that acted now rests. Height becomes composure.

The Royal Advisor is grounded. Nothing spoken, nothing said. That silence, placed immediately after destruction, carries weight. It is not avoidance. It is integration. In Chan Buddhist thought, the teacher who speaks when nothing needs to be said is not teaching — they are filling silence with noise. Witchy Poo's silence here is active. She holds calm the court has bred; peace is allowed, not argued, spread. Counsel operates through atmosphere rather than command. Stability is sustained without announcement.

Because the same image returns three times, the audience is asked to look again. The first viewing establishes. The second clarifies. The third confirms. Nothing escalates. Understanding deepens. After crisis, reassurance requires repetition. The architecture holds.

Morning Court is not celebration. It is restoration. The court appears exactly where it should be the morning after force has been used and withdrawn. The positions are resumed. The air is calm. The power that acted has folded back into structure. The day begins without drama. That restraint is the proof that the night is over.

[Codex Supplement]

Theme: Restoration After Force
Characters: Empress Fiona, Warrior Princess Lily, Royal Advisor Witchy Poo
Locations: Upper Stillness

Follows immediately after the Massacre. The same clip shown three times: Fiona at the door, Lily in the Upper Stillness, Witchy Poo resting on the bed. Repetition after violence is reassurance — understanding deepens rather than action escalating. Force withdrawn by steady will. Nothing spoken, nothing said. Restoration, not celebration.

Scan to watch this song on Internet Archive:

archive.org/details/2026-02-05-morning-court

Volume II · Song 6: The Royal Sisters

[Documentary Commentary]

The image is simple. Empress Fiona sits on top of a box. Below her, inside that box, Warrior Princess Lily occupies the interior space. Two photographs are used in the video, slightly different in framing, but identical in structure: height and depth, surface and containment. There is no motion. There is no deployment. There is only position.

Fiona is above, but not before. The lyric is precise: "above, not before and not because." She occupies elevation without causation. Lily remains below, but not after and not derived. The image denies sequence. It presents relation. The *Tao Te Ching* speaks of the ten thousand things arising from the interplay of complementary forces — not from the dominance of one over another. Yin and yang are not a hierarchy. They are a field. The lyric confirms this: form and force in mutual place. The dyad is not a ladder. It is a field.

In Jungian terms this is the complementary pair in its most stable expression — two differentiated functions that constitute a whole precisely because they are different. The Sovereign and the Warrior are not competing for the same role. They occupy different registers of the same structure. One holds height; the other holds depth. Neither is diminished by the existence of the other.

Within Volume II, this song follows Morning Court deliberately. After force has withdrawn, the ruling pair becomes visible again not in action but in structure. This is not a victory portrait. It is not celebration. It is a diagram. The dyad is shown as it is when nothing is happening. Governance resumes through placement, not proclamation.

The box matters because it is part of the scene. Fiona rests on its lid. Lily occupies its hollow. Containment is literal. The box is not a throne and not a bunker. It is simply a box. Yet throughout the saga, boxes are spaces of safety, of infrastructure, of interiority. Ships are boxes that travel. Courts are boxes that hold. Here, the box holds the Warrior Princess. The Empress rests above it. Height and depth coexist without rivalry.

There is no mythic ascent here, no hero's elevation. Neither sister rises at the expense of the other. The language of "above" is stripped of triumph. The language of "below" is stripped of subordination. The relationship resembles interdependence without hierarchy. Height does not generate depth; depth does not undermine height. They arise together as position — ziran, self-so, without contrivance.

Fiona remains above, calm and unforced. Lily remains inside the box, contained and alert. High and low, surface and interior. No triumph. No drama. The Royal Sisters share the space.

[Codex Supplement]

Theme: Dependent Origination
Characters: Empress Fiona, Warrior Princess Lily

Fiona atop a box, Lily inside it. Two photographs, nearly identical. Height and depth, surface and containment. The lyric denies hierarchy: "above, not before and not because." The dyad is a field, not a ladder. Form and force in mutual place. Interdependence without subordination.

Scan to watch this song on Internet Archive:

archive.org/details/2026-02-05-the-royal-sisters

Volume II · Song 7: Maintaining Floof

[Documentary Commentary]

Maintaining Floof begins by refusing the usual protections of music. The first seconds do not carry a backing track, but they are not silent. The viewer hears the room. The viewer hears the human voice. The viewer hears the real Empress Fiona answer for herself. My face is off-screen, but my body is present; the court is not an abstract narrator but a physical situation in a real space.

The water bottle is already in view from the first frame, which makes the opening feel procedural rather than staged. A question

is asked, and Fiona gives a clear affirmative response. The song's music enters only after that exchange is complete.

That ordering is the whole point. Before myth, evidence. Before stylization, consent. The saga often treats ships and structures as extensions of office; here, the tool of care is treated the same way. The bottle is not a surprise object and not a threat. It is part of court practice, already present, already understood. Fiona is not being corrected or disciplined. She is being assisted in a maintenance routine that she wants. The court does not impose; it confirms and proceeds.

The body of the video then shows the action without embarrassment or haste. Fiona is sprayed, and the spraying continues far longer than a quick comic beat. The bottle pumps again and again. The duration matters. It turns what could have been a single gesture into visible work. I also keep the faint mechanical sound of the bottle in the audio field, letting the real-world texture remain audible inside the song. That choice keeps the event anchored: the viewer cannot forget that the music is growing out of an actual moment of care rather than replacing it.

The footage is shown twice. The repetition is not filler; it is emphasis. Maintenance is rarely dramatic, so it has to be made legible by time and return. The saga already uses repetition as reassurance after force. Here, repetition has a gentler purpose: to show that grooming is not instantaneous and that the court's steadiness is expressed through patience. The Empress stands and receives what she requested. Nothing escalates. Nothing turns into performance. The work is simply done.

Placed within Volume II, this song is a deliberate narrowing of scale. After dangers and defenses, after the re-establishment of visible court configuration, the saga chooses a task that is domestic and bodily. That placement makes a structural claim. It says that continuity is not proven only in crises. Continuity is proven in ordinary upkeep. If the court can return to grooming, then the court is not living in the shadow of the last emergency. The system has returned to its baseline function.

The functional role of this song in court architecture is to document a complete maintenance loop. A need is identified. The Empress is consulted. Consent is given. The tool is applied. The Empress completes the cycle by grooming. The court's job is not to

take over the grooming, but to enable it. This preserves dignity and agency. The Empress remains sovereign even in a moment of practical care. The assistant's presence is supportive infrastructure, not authority competing with authority.

This is why the line "**Maintenance is what we do**" is not only a chorus tag but a statement that can be heard as a core message of the entire saga. It names what holds the court together across every register. Ships are maintained so they dive and surface when required. Spaces are maintained so the court has a reliable geometry. Roles are maintained so action can be used and then withdrawn.

In that sense, *Maintaining Floof* is not a minor comic interlude. It is a diagnostic scene. It asks: does the court know how to care for the Empress in a way that preserves calm, consent, and routine? The answer is yes, and the video demonstrates it step by step. The tool behaves. The plan holds. The Empress's body returns to order. The court continues.

By the end, the bottle has done its part and the Empress has done hers. Floof is restored through process. The court has not changed

its identity. It has simply carried out its ongoing work. The final impression is not that something extraordinary happened, but that the court remains functional. The Empress is present. The tool is quiet. The room stays calm. Maintenance continues.

[Codex Supplement]

Theme: Maintenance as Core Ethic

Characters: Empress Fiona, Royal Floof Assistant

Locations: The Royal Court

The philosophical heart of the entire saga. Consent is sought before the water bottle is used. The spraying is shown in full duration — work made legible by time. Footage shown twice: maintenance requires repetition to be understood as real. A complete maintenance loop: need identified, consent given, tool applied, cycle completed. Maintenance is what we do stated as core message. Not comic interlude but diagnostic scene.

Scan to watch this song on Internet Archive:

archive.org/details/2026-02-05-maintaining-floof

Volume II · Song 8: Nothing is Required

[Documentary Commentary]

Nothing is Required takes place at court in visible stillness. Witchy Poo rests upon the bed. Little Cat remains nearby, alert, wary, and watchful. No one approaches her with instruction. No one asks her to perform. No one asks her to explain herself. The room does not lean towards her. It does not lean away. It holds. That holding is the subject of the song, and it is more philosophically demanding than it may first appear. To hold without pressing is not a natural reflex. It is a discipline.

The lyrics are spare: Witchy Poo upon the bed, Little Cat where fear has led. Nothing asked and nothing ceded. Nothing owed and nothing needed. The language does not dramatize fear; it locates it. Little Cat is where fear has led. That is a fact, not a defect. The court does not attempt to move her elsewhere.

Witchy Poo's posture is rest. She is not intervening, not instructing, not correcting. In Taoist thought, wu wei — non-action, non-interference — is not passivity. It is the discipline of not imposing force where force would cause harm. The sage knows when to act and when the most powerful thing is to refrain. Witchy Poo's rest here is an act of wu wei. She is present without agenda. Her stillness communicates that Little Cat's vigilance does not destabilize the room — and that communication is itself a form of governance.

In Chan Buddhist thought, the teacher who instructs when no instruction has been invited is not teaching — they are asserting.

Witchy Poo's authority is ambient and patient. She belongs to the Before Times. She does not rush to fix what she witnesses.

The saga's central statement is that maintenance is what we do. This song is the most interior expression of that ethic. Maintenance does not always mean grooming or provision or protection against external threat. Sometimes it means maintaining the space around someone who needs the space maintained.

Nothing asked means there is no extraction. Nothing ceded means she does not have to give ground. Nothing owed means her survival does not create debt. Nothing needed means the court does not require her to become different in order to belong. The architecture of this moment is non-demand.

Little Cat's watchfulness is not treated as something to cure. The court mythology has already established her as wounded survivor and witness. In this song, that identity is not challenged. No healing arc begins. No lesson is imposed. The court does not try to convert vigilance into comfort. It makes room for vigilance to remain.

Joseph Campbell's model would expect transformation here — the wounded figure moving towards wholeness through ordeal or revelation. This song refuses that expectation entirely. Nothing escalates. Nothing resolves. The bed remains. Witchy Poo remains. Little Cat remains. The court does not advance and does not retreat. It holds. And the holding itself is the argument: that a court which can make room for what it cannot heal is a court worthy of the name. In that holding, belonging is granted without condition.

[Codex Supplement]

Theme: Non-Demand as Governance
Characters: Royal Advisor Witchy Poo, Little Cat
Locations: The Royal Court

Witchy Poo rests; Little Cat remains nearby, watchful. Nothing asked, nothing ceded, nothing owed, nothing needed. Non-demand as governance. The court accepts that some wounds are not resolved by narrative. The impulse to improve, to fix, to move someone towards resolution can itself be a form of violence. The court holds space without agenda. Governance includes the refusal to press when pressing would injure.

Scan to watch this song on Internet Archive:

archive.org/details/2026-02-05-nothing-is-required

Volume II · Song 9: The Fish Planet, Again

[Documentary Commentary]

The song begins with office before personality. The Royal Advisor sees the fish. The line is formal and archival. It names position first. Then comes interiority: quietly, she makes a wish. Only after that does the personal name appear — Witchy Poo. Authority, intention, and being unfold in order. The lyric's sequence is not accidental. It reflects how the Royal Advisor has functioned throughout the saga: her role precedes her desire, and her desire is felt quietly, not announced.

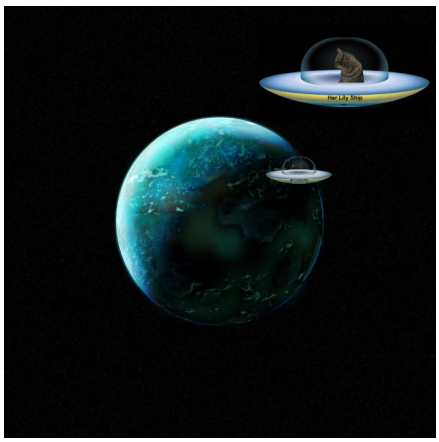
Her Counsel Ship prepares to leave at her command. This vessel carries the weight of seniority. It shares the same fundamental saucer lineage as *Her Fiona Ship* and *Her Lily Ship*, yet it is larger, capable of holding two within its canopy. Its coloration carries a subtle tonal aging — not damage, not decay — but continuity. It feels older because it belongs to the Before Times. The architecture of the court extends backward through Witchy Poo, and her vessel expresses that. Where the Royal Sisters' ships are newly commissioned, *Her Counsel Ship* is established and institutional. The Before Times are not a golden age reclaimed. They are the layer beneath the visible present, and this vessel is their visible form moving through space.

Little Cat runs inside. She is along for the ride. This is the first time she does anything beyond existing in fear. There is no announcement of transformation. She simply chooses to go. Participation appears without proclamation — and that is precisely how the saga treats it. To make a ceremony of it would be to overstate it.

In space, the camera widens. At the line that Court Protocol protects its own, *Her Lily Ship* becomes visible slightly behind and beyond. Escort is revealed as infrastructure. No alarm sounds. No threat emerges. Protection exists before danger. This is the ethic the saga has maintained throughout: the architecture of care is not assembled in response to crisis. It is already there.

Beneath the water, there is no conflict. Bright yellow fish move through blue light. A sea turtle crosses the frame. Clownfish rest in anemone, the very ones they came to see. Unlike the earlier expedition led by Empress Fiona, no fish are collected on this visit. They came only to see the origin of what had been brought before. In Taoist thought this is the opposite of grasping — the sage who goes towards the source not to take from it but to know it. This is observation without acquisition, visitation without harvesting. The wish is fulfilled simply by the act of witnessing.

Little Cat watches the quiet show. She enjoys how the moments flow. Nothing in the lyrics suggests healing or resolution. What occurs is simpler and more significant: she remains present without fear pressing in. This voyage produces something quieter — the recognition that the world beyond the court is not only threatening. It contains wonder. That recognition does not change Little Cat. It simply extends her range of experience by one journey, witnessed from inside a vessel held safe by a court that asked nothing of her in return.



The song closes without escalation. No triumph is declared. No moral is drawn. The fish remain fish. The ships remain ships. Orbit resumes. For a moment within Volume II, protection culminates not in force, but in flow.

[Codex Supplement]

Theme: Attention Without Acquisition

Characters: Witchy Poo, Little Cat, Warrior Princess Lily (escort)

Locations: *Her Counsel Ship*, *Her Lily Ship*, The Fish Planet

Witchy Poo and Little Cat travel to The Fish Planet aboard *Her Counsel Ship*, escorted by *Her Lily Ship* holding orbit above. No fish collected — observation without acquisition, visitation without harvesting. Little Cat watches the quiet underwater world and enjoys how the moments flow. Her first voluntary participation. Protection culminating not in force but in flow.

Scan to watch this song on Internet Archive:

archive.org/details/2026-02-10-the-fish-planet-again

Volume II · Song 10: Return from The Fish Planet

[Documentary Commentary]

Her Counsel Ship rises from the sea and returns to orbit with measured steadiness. The movement from water to open space is calm and unforced. The Royal Advisor's larger, subtly aged vessel resumes its place in the sky where *Her Lily Ship* already waits. The reunion is procedural. Side by side, they turn towards home.

The return begins in quiet alignment. The course is known. The tone is reflective rather than anticipatory. Experience from the visit

is being integrated rather than pursued further. This is not a new adventure but the completion of one.

The disruption enters without announcement. An organic presence blocks their path. It senses movement in the void and closes towards them. The ships respond first with restraint. They alter course gently, attempting to avoid engagement. The attempt at avoidance fails. Each change in direction is matched. The pattern becomes clear: the obstruction is responsive and persistent. It does not drift past. It closes distance.

Lily recognizes the shift from inconvenience to threat. Escort protocol moves from presence to action. Her paw presses the arming lever. The Mausram Launcher engages. A single Mausram departs. There is no barrage. The lyrics emphasize a single point of force — proportionality stated plainly. The Space Blob fractures and breaks apart. The effect is decisive and contained. There is no spectacle. No escalation. The obstruction ceases, and the ships immediately resume their course.

The *Tao Te Ching* counsels the use of force only when nothing else suffices, and then only as much as the situation requires — no more. This is that principle enacted. The attempt to avoid came first. Only when avoidance failed did force follow. And the force was singular, proportional, immediately withdrawn. This proportional response also distinguishes the moment from the *Mausram Zombie Massacre*. There, force ended a siege. Here, force clears a route. The scale is different. The ethic is identical.

The infrastructure proves itself. Escort was not symbolic. The Mausram Launcher was not decorative. It existed before the threat and resolves it without altering the identity of the ship or its pilot.

After firing, *Her Lily Ship* remains what it was. In Jungian terms the Warrior archetype demonstrates again what distinguishes it from the Berserker: it does not enlarge itself through the use of force. It acts, contains the action, and returns to its function.

For Little Cat, the significance is quiet but real. In the previous song she chose to participate voluntarily. Now she witnesses protection enacted without chaos — force used cleanly, without panic, without collateral damage to the environment she had just been watching with pleasure. She does not need to be transformed by it. She only needs to have been kept safe through it. Across these two songs her arc is not heroic — it is incremental. She went. She saw. She remained. She was protected. Nothing more was required of her, which is to say: everything the court promised was delivered.

The closing movement turns downward. The ships angle towards their waiting world where earth and daylight blend. The image is descent rather than triumph. No moral is announced. The court returns intact. That intactness is the point the saga has been making since Volume I. The structures hold. The functions perform. The members return. Maintenance is what we do.

[Codex Supplement]

Theme: Proportional Force in Transit

Characters: Witchy Poo, Little Cat, Warrior Princess Lily

Locations: Space

A Space Blob blocks their path home. Course alterations are matched; avoidance fails. Lily recognizes the shift from inconvenience to threat and fires a single Mausram — proportional response. The Blob fractures; ships immediately resume course. Smaller in scale than the *Mausram Zombie Massacre*: force clears a route rather than ending a siege. Little Cat witnesses protection enacted without chaos. The infrastructure proves itself. Arrival rather than triumph.

Scan to watch this song on Internet Archive:

archive.org/details/2026-02-12-return-from-the-fish-planet

Volume II · Song 11: She Must Leave

[Documentary Commentary]

She Must Leave arrives as the penultimate song of the saga's second volume and its most diagnostically precise moment. Every preceding song has demonstrated what the court can do: travel with intention, evaluate with discernment, deploy force proportionally, restore stillness after violence, hold space without demand. This song does not question any of that. It audits it.

The lyric does not begin with crisis. It begins with knowledge. She knows that the dangers will always arrive. She knows that the court will keep her alive. The acknowledgment is complete before the first chorus. Little Cat does not doubt the court's competence. She does not doubt its intention. She reads the architecture accurately and draws a conclusion the court cannot argue with.

That reading is the song's structural weight. Earlier songs established that Little Cat's fear is not pathology. It is knowledge. What survival has required leaves an imprint that does not respond to counterargument. In *Nothing Is Required*, the court demonstrated its highest form of governance: holding space

without agenda, making no demand. Here the same capacity is required in a harder form. The court must hold space for a departure it cannot prevent and should not contest.

The chorus is spare: She must leave. The must is not command. It is recognition. The court does not issue the order. It receives the conclusion. The lyric that follows clarifies the logic. The court draws opposition just by being there. This is not a failure of the court's design. It is an honest description of what governing institutions are. The Mausram Zombie Massacre ended a siege. The Space Blob was removed with a single shot. Both defenses were swift and complete. The pattern holds — and the pattern itself is what Little Cat cannot live inside. Where there is a court, there will always be threat. Fear that is knowledge does not forget.

The second verse names this explicitly. Lily stood firm and the danger had passed. The affirmation is genuine. The warrior's capability is not in question. But capability and safety are not the same thing. Little Cat requires not a better defense but a place that does not draw opposition in the first place. The court's architecture cannot provide that. A vessel outside governance entirely is the only answer.

The third verse tightens the logic further. The threats are recurring. The pattern is clear. It is not the threat itself that breaks her — it is the structural certainty that threat will recur wherever a court exists. Fear that is knowledge knows what it knows. The song does not invite the court to argue otherwise. It does not invite Little Cat to try harder. It witnesses her conclusion without contest.

The song's tonal restraint is the commentary. No melodrama. No climactic confrontation. No plea for her to stay. The lyric simply follows the logic to its conclusion and names it. The saga has argued throughout that governance includes the refusal to press forward when pressing would injure. Here that principle arrives at its most demanding application. The court does not press. It acknowledges.

She must leave. Not because the court has failed. Not because she has failed. Because the court, functioning exactly as it should, cannot be what she needs. That is the honest reckoning the song offers. The saga honors it without argument, without redemption arc, and without grief performed as spectacle. Fear that is knowledge knows what it knows. The court knows it too.

[Codex Supplement]

Theme: Honest Reckoning / The Limits of the Court

Characters: Little Cat, Empress Fiona, Warrior Princess Lily, Royal Advisor Witchy Poo

A diagnostic moment for the limits of the court's architecture — not a failure of the court, but an honest reckoning with its nature. The Royal Court is a governing institution, and governing institutions attract opposition. Little Cat's fear-as-knowledge reads the pattern accurately: where there is a court, there will be threats. The saga refuses to argue with that reading. The must in "She Must Leave" is not command — it is recognition.

Scan to watch this song on Internet Archive:

archive.org/details/2026-03-03-she-must-leave

Volume II · Song 12: Blessings of the Court

[Documentary Commentary]

Blessings of the Court closes the saga not with triumph but with release. The decision has been made. The court holds it true. What remains is the form of farewell, and the form matters enormously. A court that blesses a departure is not diminished by it. It demonstrates what it has always claimed to be.

The song's opening lines are declarative and final. The decision is made and the court holds it true. She leaves with their blessing; it's all they can do. That last phrase is not defeat. It is precision. The court has done everything within its power and within its nature. What is now required is outside the register of force, counsel, or governance. It is the register of letting go. And the court rises to it.

Three blessings follow in sequence. Each bears the voice of its speaker unmistakably. Each is complete in itself.

The Empress speaks first. You were held here and you are held still. The court gives its blessing — and always will. Fiona's sovereignty has always been relational — "Empress Fiona is not alone" is the lyric that defined her authority in Volume I. Her

blessing extends that relational authority beyond the court's physical boundary. Little Cat will not remain within the court. She will remain held. The distinction is structural, not sentimental. The court's containment does not end at the door. Memory is infrastructure.

Lily speaks second. “Little sister, go now — you are safe to depart. You will always be held in this warrior's heart.” The tenderness here is earned rather than easy. Lily's entire function in this saga has been protection — at the screen door, in the Massacre, in the Space Blob encounter. She has defended the court with decisive, proportional force. That same precision is present in her farewell. She does not ask Little Cat to reconsider. She does not offer reassurance that the threats will stop. She says: you are safe to depart. The safety she can offer now is departure itself. Her heart remains the container.

Witchy Poo speaks last, and her words are the fewest. “You know what you need and you know what is true, go well, little one — my heart goes with you.” The Royal Advisor has always been the figure whose authority arises from duration and observation. She does not instruct. She does not clarify. She confirms. Little Cat's

knowledge — including the fear that is knowledge — is acknowledged as valid. You know what you need. This is the deepest form of respect the court can offer: not correction, not reassurance, not an argument for staying. Simple recognition that the one departing has read her situation accurately.

The sequence of speakers is not incidental. Sovereign, Warrior, Advisor — the court's governing triad speaks in the order of their functions. The Empress establishes the permanence of the bond. The Warrior releases the departure. The Advisor confirms the departing one's own knowing. Each role performs its final act in character.

What emerges structurally is a symmetry that closes the saga's full architecture. Volume I ended with Little Cat's arrival — smaller, watchful, uncertain, the cost dimension entering the court. Volume II ends with her departure, blessed, acknowledged, named. The court does not mourn what it releases. It demonstrates through the act of release what it has always been: a structure whose function is the sustenance of individuals, not the acquisition of members.

The saga closes with the court returned to its original triad. Empress, Warrior, Advisor — the configuration that *Empress Fiona's Court* named and that every subsequent song has tested, demonstrated, and confirmed. Nothing has been overthrown. The ancient root remains. The court stands as it always stood.

In the final impression, Little Cat departs not into exile but into an open field. She carries the court's blessing and her own knowledge. She knows what she needs and she knows what is true. The court knows it too. That knowing, shared and honored, is the saga's last and most complete act of governance. Ships hold. Courts hold. Boxes hold. Memory holds. Silence holds. And sometimes, the most sovereign act of all is to open the door.

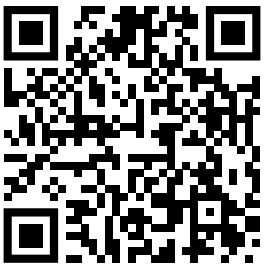
[Codex Supplement]

Theme: Relational Authority / Continuity

Characters: Empress Fiona, Warrior Princess Lily, Royal Advisor Witchy Poo, Little Cat (departure)

The final structural beam of the 24-song symmetry. Little Cat departs not in exile but with the coordinated blessing of the senior court. Fiona: the bond is permanent, she is held still. Lily: the warrior releases her with love. Witchy Poo: she confirms that Little Cat knows what she needs, and what is true. To bless a departure is an exercise of relational authority, not a diminishment of it. The saga closes with the court returned to its original triad, intact.

Scan to watch this song on Internet Archive:



archive.org/details/2026-03-03-blessings-of-the-court

CONCLUSION

[Documentary Commentary]

This saga was not designed. It was followed. There was no outline, no planned arc, no decision made in advance that Little Cat would arrive at the end of Volume I and depart at the end of Volume II. That shape emerged from life because life had that shape. A documentarian who remained faithful to what was actually occurring discovered, song by song, that what was occurring had the structure of myth. The myth did not precede the cats. The cats preceded the myth.

That sequence is the source of whatever authority this work carries. Not its philosophical resonance — though the resonance is real and runs deep. Not its structural symmetry — though the symmetry holds across all twenty-four songs. Its authority rests on the fact that nothing here was improved upon. The Empress governs as she actually governs. The Warrior protects as she actually protects. The Elder counsels as she actually counsels. Little Cat's fear was not softened into something more

comfortable. The court's limits were not argued away. What was observed was named. What was true was followed.

The philosophical currents that run beneath the saga — Taoist, Chan Buddhist, shaped in no small measure by the transmission of those traditions through Alan Watts — were not installed from the outside. They were already present in the way the observer saw. Decades of absorbing a particular sensibility had made it not a framework to apply but a way of attending. When that attention turned towards four cats in a living room, what it found was wu wei enacted without doctrine. Power that withdrew when not needed. Force that ended when its purpose was complete. The ordinary moment, fully attended to, already sufficient.

The saga is post-heroic not as argument but as fact. There was no call to adventure because the Empress was already in place. There was no climactic boon because maintenance was never preparation for something else. It was the thing itself. That is not a philosophical position the saga adopted. It is what the court actually was, and what the songs documented.

What the saga offers, finally, is not a system. It is a record. A record of authority that did not dominate, force that did not linger, counsel that did not manipulate, fear that was honored as knowledge rather than corrected as deficiency. A record of a court that held — and then, in its last and most demanding act, opened the door.

The court stands now as it stood at the beginning. The ancient root remains. Nothing has been overthrown. What was here before is still here. And the cats, who never knew they were enacting anything beyond themselves, were the whole of it from the start. Before myth, there were cats. The saga did not add to that. It only looked, and named what it saw.

APPENDICES

APPENDIX A: CHARACTERS

Empress Fiona

Role: Sovereign ruler of the feline court.

Status: Central figure, present throughout both volumes.

Fiona governs through presence rather than proclamation. Authority is established through comportment, not conquest. She occupies elevation without aggression. Her sovereignty is relational — inseparable from the court that surrounds her. The closing lyric of "Empress Fiona's Court" — "Empress Fiona is not alone" — defines her authority as sustained by proximity to her companions rather than isolation above them.

She initiates: she departs to the Fish Planet by choice, selects one clownfish from among many species, returns to court, and presents the fish first to Witchy Poo before throwing it to Lily. Each act flows through structure. Even in moments of practical care (*Maintaining Floof*), her agency and dignity are preserved — consent is sought, not assumed.

Vessel: *Her Fiona Ship* (flying saucer / submarine / spacecraft). Symbolic register: Containment, presence, range, governance through stillness.

Relationship to Lily: Womb-mates (littermates). Co-equal in origin, differentiated by role. Fiona stabilizes; Lily protects.

Warrior Princess Lily

Role: Warrior Princess; protector of the realm; Fiona's sister.
Status: Present throughout both volumes.

Lily holds readiness without chaos. She is the active counterpart to Fiona's sovereign containment. Her force is justified, decisive, and brief — never entertainment. She does not depart from the court to discover herself; her identity is relational and embedded within it.

In *See the Turkey*, she interposes herself between the Empress and potential threat with the procedural reflex of a protective agent, directs Fiona to safety, then holds the line at the screen door. In *Mausram Zombie Massacre*, she activates alone, selects from the platter with deliberation, throws once, and withdraws when the

threat ends. After force is used she returns to stillness — the Upper Stillness in *Morning Court*, the interior of the box in *The Royal Sisters*.

Weapon: The Mausram.
Vessel: *Her Lily Ship* (flying saucer with integrated Mausram Launcher).
Symbolic register: Readiness, boundary, proportional response, force that withdraws.

Royal Advisor Witchy Poo

Role: Royal Advisor; elder; instructor of the Royal Sisters.
Status: Predates the current court arrangement.

Witchy Poo is from the Before Times — an era preceding the visible architecture of the court. She is continuity itself. Her authority arises not from force or spectacle but from duration and observation. She instructed Fiona and Lily as kittens, shaping the court's future leaders before they bore their titles. The court's coherence is not accidental; it was cultivated.

Her wisdom is practical, grounded in lived experience rather than mystical revelation. She does not dominate; she refines. Her presence is stabilizing precisely because it is unforced. She rests on the bed in Nothing is Required, not intervening, not correcting — her steadiness communicating that the court can withstand stillness. She does not use the hidey box — that structure belongs to the generation she instructed.

Vessel: *Her Counsel Ship* (larger, subtly aged flying saucer; can carry two).

Symbolic register: Continuity, memory as infrastructure, counsel, ambient stability.

Little Cat

Role: Long-lost sister; witness; survivor.
Status: Arrives at end of Volume I; present in Volume II; departs at Volume II's close with the court's blessing.

Little Cat arrives smaller, watchful, uncertain. She is not crowned, not armed, not elevated. The court does not reorganize around

her; it makes room. Her fear is not pathology — it is knowledge. It carries the imprint of what survival has required. The court does not correct it, does not offer cure, does not demand transformation. It absorbs her presence without requiring her to become different in order to belong.

In Volume II she begins to participate. In *Nothing is Required* she rests near Witchy Poo without demand being made of her. In *The Fish Planet, Again* she chooses to go along and watches the underwater world with quiet enjoyment — her first voluntary action beyond existing in fear. In *Return from The Fish Planet* she witnesses protection enacted without chaos. Her range widens without anyone announcing a healing.

And yet: her fear-as-knowledge reads the court's nature accurately. The Royal Court is a governing institution, and governing institutions attract opposition. Lily defended the court from the Zombie siege; Lily cleared the Space Blob from Her Counsel Ship's path. Both defenses were complete. The pattern itself is the problem. Little Cat needs a place that does not draw opposition — a vessel outside the architecture of governance entirely. Her departure in Song 12, blessed by the full senior court,

is not failure; it is honest reckoning. The court's final act toward her is its most sovereign: it lets her go with dignity.

Symbolic register: Survival cost, unresolved fear as knowledge, witness, belonging without condition, the limits of even a well-governed court.

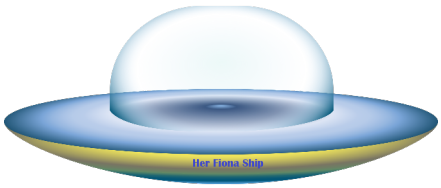
APPENDIX B: VESSELS

Vessels in the saga are not vehicles of conquest but domains of governed movement. They extend the court into other environments without altering its internal order. The vessel is an extension of its pilot's office. All three share the same fundamental flying saucer design lineage, sourced from the same Pixabay base image and differentiated by the creator in MS Paint.

Size Canon: *Her Counsel Ship* = 100% (the size baseline).
Her Fiona Ship = 80% of *Her Counsel Ship*. *Her Lily Ship* = 80% of *Her Counsel Ship* (same size as *Her Fiona Ship*).

Her Fiona Ship

Assigned to: Empress Fiona. Colors: Blue hull, bright yellow band, clear dome canopy. No visible weapons systems.



Flying saucer, submarine, and spacecraft. Equipped with a cardboard control box within the bubble canopy — box within box, sovereignty nested in containment. Traverses surface, ocean, and space with equal composure. Its range signals capacity, not ambition. The ship does not wander; it operates.

Her Fiona Ship is of the same contemporary design class as *Her Lily Ship*; the two arose mutually, each reflecting its pilot's role and personality. Both are smaller than *Her Counsel Ship* and of later design. The sole structural distinction between the two sister ships is the absence of a Mausram Launcher on *Her Fiona Ship*. The ship's name is painted on the rim of its saucer.

The BOX TECHNOLOGY principle: for cats, the box is enclosure, safety, command post, and portal. The control box is regalia — the Empress governs from within defined bounds. The usefulness of a

vessel lies in its emptiness; power resides in protected interiority. Alan Watts returned to this formulation throughout his work — the hollow of the wheel, the empty room, the cup that holds because it is not full — drawing it directly from the *Tao Te Ching*.

Her Lily Ship

Assigned to: Warrior Princess Lily. Colors: Blue hull, bright yellow band, clear dome canopy — identical palette to *Her Fiona Ship*.

Of the same contemporary design class as *Her Fiona Ship*; the two arose mutually, each reflecting its pilot's role and personality. Both are smaller than *Her Counsel Ship* and of later design. Distinguished from *Her Fiona Ship* by a Mausram Launcher represented by an em-dash on the underside front. The weapon is part of structure, latent rather than displayed. The ship's name is painted on the rim of its saucer. When a Mausram is fired from the Mausram Launcher, airbrush lines in MS Paint suggest the launch trail and blast ring in images of a Mausram being launched. Functions as escort: in *The Fish Planet, Again*, *Her Lily Ship* holds orbit above while *Her Counsel Ship* dives — protection existing before danger. After threat is

resolved it returns to its position unchanged. Features in the Volume II cover art (The Mausram is Launched) — shown in space with Lily visible in the dome.

Her Counsel Ship

Assigned to: Royal Advisor Witchy Poo. Colors: Blue hull, muted gold/tan band, darker and slightly smoky dome canopy.

Larger than the sister ships — capable of carrying two within its canopy (Witchy Poo and Little Cat travel together). *Her Counsel Ship* is the elder of the Royal Fleet, predating the Royal Sister's ships in design; its slightly smoky dome and muted gold band suggest age without damage — honored maturity, not neglect. Both sister ships are smaller but otherwise very similar in design, and it is *Her Counsel Ship*'s lineage that links them all. Its visual age marks Witchy Poo's precedence, placing it in the Before Times. Institutional, established. The ship's name is painted on the rim of its saucer. Can submerge: in Volume II Song 9, descends beneath the ocean to visit The Fish Planet.

APPENDIX C: WEAPONS AND OBJECTS

The Mausram

Warrior Princess Lily's throwing weapon. In physical reality: a stuffed animal cat toy — typically mouse-shaped, but Mausrams vary in size, shape, and color, and therefore in intended use and capabilities. The Mausram Platter holds an assortment: white ones, gray ones, differently sized and shaped. The song *Mausram Zombie Massacre* makes this variety explicit: "Pick a white one; pick a gray. Make the zombies go away." Selection is never random — the choice of which Mausram to deploy is itself a deliberate act.

Its lineage is explicitly named in the lyrics: similar to the chakram of Xena the Warrior Princess, but it does not reliably return. This distinction is philosophically significant — a weapon that returns implies cyclical mastery; the Mausram's trajectory is more final. Force, once deployed, alters the field.

Real footage of the real Lily throwing a real stuffed toy grounds the mythic weapon in observed feline behavior.

The Mausram Platter

The ceremonial surface upon which Mausrams are presented to Warrior Princess Lily when it is time for her to make a selection. A metal platter inherited decades earlier by the creator of the saga, hung on the wall of the court. A viewer of the Mausram Zombie Massacre video identified Aztec calendar markings on it — symbolism not consciously chosen at filming but resonant after the fact: a calendar marks cycles, yet the thrown Mausram does not cycle back. Order is cyclical; action is linear. The Platter returns to the wall empty after use. It is not a trophy case. It is infrastructure that returns to stillness.

The Mausram Launcher (on *Her Lily Ship*)

Represented by an em-dash on the underside front of *Her Lily Ship*. Integrated and latent — part of the ship's structure rather than an external addition. When a Mausram is fired, airbrush lines in MS Paint suggest the launch trail and blast ring in images of a Mausram being launched. The launch sound effect used in *Return from The Fish Planet* sounds exactly like a photon torpedo being fired from the *USS Enterprise* (Star Trek original series) — described by the creator as an amazing coincidence. Deployed

once, in Volume II Song 10 (*Return from The Fish Planet*). Single shot. Proportional response. The ship returns to what it was immediately after firing.

The hidey box

A box used by the Royal Sisters since kittenhood. Witchy Poo does not use it — it belongs to the generation she instructed. For Empress Fiona it functions as sovereign interiority: she chooses her aperture, frames her boundary. For Warrior Princess Lily it becomes tactical enclosure: she occupies it with a Mausram at paw, readiness within boundary. Same object, different inhabitation reflecting each sister's role.

The Bag (*Secrets of the Bag*)

A paper bag. Not a weapon, not a vessel — a site of transmission. Witchy Poo uses it to instruct the Royal Sisters as kittens. The bag becomes classroom. Its secrets are not arcane spells but lived knowledge: how to watch, how to wait, how to interpret environment. Knowledge is absorbed through proximity and repetition, not bestowed in spectacle. The domestic becomes pedagogical.

APPENDIX D: LOCATIONS

The Royal Court

The Royal Court refers both to the triad of royal cats and the physical location where they convene. As a place, it is the living room, cat tree, and domestic space that form the axis mundi of the saga. The court is not backdrop; it is living geometry of rule. Power is housed here, not flaunted. Vessels return to it. Weapons are held within its order. It is the center of gravity: even when ships travel, movement is extension of governance rather than escape from it.

The Upper Stillness

The cat tree's high perch. A place of vigil and rest used by all members of the court. In *Morning Court* it is Lily's position after the *Mausram Zombie Massacre* — force withdrawn, energy at rest, elevation become composure rather than conquest.

The Fish Planet

A water world known for its variety of fish. Visited twice in Volume II. First by Empress Fiona alone (*Fish Planet Adventure*), who selects a clownfish and returns to court. Second by Witchy Poo and Little Cat aboard *Her Counsel Ship* (in *The Fish Planet, Again song*), escorted by *Her Lily Ship* — an observation visit without acquisition. Bright yellow fish, sea turtles, clownfish in anemone. No conflict. The adventure is the absence of crisis.

The Before Times

Not a place but a temporal stratum — the era preceding the visible architecture of the current court. Witchy Poo originates there. The Before Times are not a golden age reclaimed nor a chaos conquered; they are continuity. Memory stabilizes governance. The ancient root nourishes the visible branch.

APPENDIX E: KEY LORE AND TERMINOLOGY

The Before Times: The era preceding the current court's visible arrangement. Embodied by Witchy Poo. Not a golden age — continuity.

Womb-mates: Fiona and Lily are littermates. The term comes from the song *Womb Mates* on the *Long Legs Lily* music album (preceding the saga).

BOX Technology: Running motif. Cats use boxes as enclosure, safety, command post, and portal. The saga elevates feline box instinct into interstellar architecture. The usefulness of a vessel lies in its emptiness — a formulation from the Tao Te Ching that Alan Watts returned to throughout his work.

The Upper Stillness: Elevated position in the court (the cat tree). Used by Lily in *Morning Court* after the *Mausram Zombie Massacre*. Elevation as composure, not conquest.

Mausram Zombie Massacre: The first open combat in the saga (Volume II, Song 4). Humanoid figures with glowing screens advance on the court. Lily selects from the platter, deploys one Mausram. One throw. No escalation. The court can breathe; the night can rest.

Court Escort Protocol: *Her Lily Ship* holds protective orbit over *Her Counsel Ship* during the Fish Planet voyage. Protection exists before danger — it is not summoned by threat.

"**Maintenance is what we do**": The core statement of the saga's governing ethic, from the song *Maintaining Floof* (Volume II, Song 7).

Documentary grounding: The saga's authority derives from observation of real filmed cat behavior. Myth is articulation of lived pattern, not projection onto neutral material.

Blessings of the Court: The court's final act towards Little Cat: the senior triad — Empress, Warrior, Advisor — each speaks a farewell in their own voice. To bless a departure is an exercise of relational authority. Governance through presence extends even to the act of letting go.

APPENDIX F: STRUCTURAL ARCHITECTURE

Volume I — Introductions

Placement rather than motion. Each song is a structural beam. The sequence: vessel → advisor → warrior → weapon → court →

vigilance → instruction → formal title → refuge → cost. By the final song, the court stands, roles are clear, and the cost dimension (Little Cat) has been introduced.

Volume II — Adventures

How an established order behaves when events occur. The arc: outward expedition → preference recorded → public participation → first combat → restoration → dyadic diagram → maintenance → non-demand → Little Cat's first voluntary action → proportional force in transit → honest reckoning with the court's limits → blessing and release.

Recurring structural device — Repetition as reassurance

After force or intensity, the same image is shown more than once. *Morning Court* shows the same clip three times. *Maintaining Floof* shows the footage twice. The *Mausram Zombie Massacre* shows the explosion twice. Repetition does not glorify — it clarifies, confirms, and allows the viewer to look again once the shock has passed.

The containment principle

Ships, boxes, platters, bags, courts, launchers — each a boundary that permits intensity without chaos. The ordinary becomes mythic through context rather than transformation. Significance arises from placement and intention.

The 24-song symmetry

Volume I closes with Little Cat's arrival. Volume II closes with her departure and the court's blessing. The court returns to its original triad. The symmetry is structural, not sentimental — the saga does not mourn what it releases.

ALPHABETICAL INDEX

Before Times iii, 3, 8, 24, 25, 27, 50, 53, 77, 105, 108, 131, 142, 147

Blessings of the Court iii, v, 121, 144, 149

BOX Technology 12, 135, 143, 149

Campbell, Joseph 2, 13, 17, 21, 26, 31, 51, 81, 87, 106

Catnip Café iii, 80, 82, 83, 147, 149

Catnip Café Adventure iii, 80, 149

containment vi, 3, 5, 9, 12–14, 17, 19–21, 30, 38, 41, 50, 59–61, 63, 65, 66, 68, 71, 82, 90, 93, 95, 96, 122, 130, 135, 146, 147

continuity 1, 3, 5, 6, 8, 9, 23, 25–27, 30, 39, 40, 45, 52, 54, 67, 69, 78, 100, 108, 124, 131, 132, 142, 147

Court Escort Protocol 144, 147

Dive Fiona Dive iii, 15, 148

documentary grounding 73, 144, 147

Empress Fiona ii, iii, iv, vi, vii, viii, 1, 2, 5, 6, 11, 14, 18, 23, 38, 39, 41, 42, 47, 58, 59, 61, 65, 68, 71, 73, 75, 77, 81, 83, 90, 92, 93, 96, 98, 102, 109, 120, 121, 124, 129, 135, 140, 142, 147, 148

Empress Fiona's Court iii, 38, 129, 148

fear as knowledge ii, 134, 147
Fish Planet iii, v, 68, 71, 75–77, 107, 111, 112, 129, 133, 137, 139, 140, 142, 144, 147, 149
Fish Planet Adventure iii, 71, 76, 142, 149
governance vi, vii, 2, 3, 5, 9, 17, 26, 31, 40, 42, 44, 47, 50, 54, 56, 65, 67, 68, 72, 74, 90, 95, 104, 106, 117–119, 121, 124, 130, 133, 141, 142, 144, 147
Her Counsel Ship 108, 111, 112, 132, 134–137, 142, 144, 149
Her Fiona Ship iii, 11, 13, 14, 17, 18, 20, 22, 23, 60, 61, 108, 130, 134–136, 148, 149
Her Fiona Ship in space iii, 20, 148
Her Lily Ship 108, 109, 111, 112, 115, 131, 134, 136, 139, 142, 144, 149
hidey box iii, 58–61, 132, 140, 148, 149
Jung, Carl 12, 16, 21, 25, 30, 36, 49, 55, 85, 87, 91, 94, 115
Lily's Mausram iii, 33, 36
Little Cat ii, iv, v, viii, 1, 4, 9, 64, 65, 68–70, 87, 103–106, 108, 110, 111, 115–120, 122–126, 132, 133, 137, 142, 144–147
Little Cat arc v, 70, 147
Long-lost Sister ii, iii, 62, 63, 65, 132, 148

Maintaining Floof iii, 98, 101, 129, 144, 145, 149
maintenance iii, vi, vii, 2, 5, 6, 78, 99–102, 105, 115, 127, 144, 145, 147, 148
Maintenance is what we do vi, vii, 6, 101, 102, 105, 115, 144, 148
Maintenance Myth iii, vi, 148
Mausram iii, 4, 8, 33–37, 55, 59, 61, 73, 84–86, 88–90, 113, 114, 116, 118, 130, 131, 135–141, 143, 145, 147, 149
Mausram Launcher 113, 114, 135, 136, 139, 149
Mausram Platter 85, 86, 88, 138, 139, 149
Mausram Zombie Massacre iii, 84, 114, 116, 118, 130, 141, 143, 145, 147, 149
Morning Court iii, 89, 92, 95, 131, 141, 143, 145, 149
mushin 86, 148
non-demand 105, 106, 145, 148
non-demand as governance 106
Nothing is Required iii, 103, 117, 132, 133, 149
Observation Precedes Myth 86, 148
observation without acquisition 109, 111, 147
post-heroic mythology 148
proportional force 116, 122, 147

relational authority vii, 42, 122, 124, 125, 144, 147
Return from The Fish Planet iii, v, 112, 133, 140
Royal Advisor Witchy Poo iii, viii, 1, 8, 27, 53, 56–59, 72, 106, 131, 137, 147, 148
Royal Court 42, 47, 71, 75, 76, 79, 88, 102, 106, 120, 133, 141, 147
Royal Floof Assistant 102, 147
The Royal Sisters iii, 26, 27, 30, 31, 40, 48, 52, 54, 56, 58, 61, 80, 83, 93, 96, 108, 131, 140, 149
Secrets of the Bag iii, 26, 48, 51, 140, 148, 149
See the Turkey iii, 43, 46, 130, 148
She Must Leave ii, iii, v, 69, 117–119, 149
sovereignty 11, 12, 14, 16–18, 20, 22, 25, 27, 29, 30, 39, 41, 42, 51, 56, 60, 65, 71, 74, 75, 77, 80, 90, 121, 129, 135, 147
Space Blob 113, 116, 118, 122, 133, 147
Tao Te Ching 86, 90, 94, 114, 136, 143, 148
The Fish Planet, Again iii, 107, 149
Upper Stillness 90, 92, 131, 141, 143, 147
Warrior Princess Lily iii, viii, 1, 3, 8, 29, 31–33, 37, 42, 44, 47, 58, 59, 61, 75, 81, 83, 85, 88, 92, 93, 96, 111, 116, 120, 124, 130, 136, 138–140, 147, 148

Watts, Alan 40, 41, 85, 86, 127, 136, 143, 148
Witchy Poo is from the Before Times iii, 24, 131
Witchy Poo likes the fish iii, 76, 79, 149
womb-mates 130, 143, 148
wu wei 3, 104, 148
ziran 81, 95, 148

The Bicycling Guitarist has been improvising original songs on a moving bicycle for forty years using the same bicycle and the same guitar. The Empress Fiona saga grew from observing the daily lives of four cats and finding in them a complete mythological world. Drawing on Taoist philosophy, Jungian archetypes, and Chan Buddhism, the saga is a documented myth: observed, not invented. This companion book is the complete guide to Volumes I and II — the twenty-four-song story of Little Cat.

ROYAL FLOOF PRESS